# EIMAD

**International Meeting of Research in Music, Arts and Design.**

# BOOKS OF ABSTRACTS

**June 27, 28 and 29**
Castelo Branco — ESART

Music
Interior Design
Fashion Design
Graphic Design
Intersection Areas

# TECHICAL DATA

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# ABOUT EIMAD

## JUNE 27, 28, 29

EIMAD - International Meeting of Research in Music, Arts and Design, is organized by Escola Superior de Artes Aplicadas (ESART) of Instituto Politécnico de Castelo Branco, in Portugal.

We intended EIMAD to be a space for discussion about Design and Music. It is double blind peer review congress and aims the original papers / posters presentation, from professors or researchers from academic community or from the business sector. The Meetings thematic fields range from Graphic Design, Interior and Furniture Design, Clothing and Textile Design to Music Education, as well as other Topics or Intersection Areas.

As in previous editions, the EIMAD' 24 aims to bring together researchers and professionals in design, music, artists and other specialties, so that they can share knowledge and share their experiences, processes and research results. Our call for papers is not subordinated to any particular theme and we accept cross-disciplinary submissions that somehow frame design, music or arts.

On the other hand, we take advantage of the EIMAD' 24 to promote, publicize and value the New European Bauhaus initiative promoted by the European Commission and that aims to combine a movement with human, aesthetic and cultural sense to the EU climate transition. We want to value and believe in the relevance of its axes of action at the level of sustainability, aesthetics and inclusion (the authors' submissions are not limited to these themes) and thus, our four keynote speakers are all linked to the New European Bauhaus, by the scope of their work and the Bauhaus teaching.

Furthermore, we believe that the organic submission of articles will provide a robust programme at the level of research results with relevance to the development of the territory, people's quality of life, business competitiveness, culture and education, namely: the valorisation of endogenous or natural products and resources of the territory; sustainable development; territorial cohesion; integrated solutions; revitalisation and rehabilitation of heritage; improvement of living conditions; improvement in accessibility and fruition of information; support for internationalisation and innovation and creation processes with a view to business and regional competitiveness; education and empowerment of people and entities for future scenarios; correlation between stakeholders, namely academia, society, government and industry.

# GENERAL PROGRAM

## JUNE 27

| | |
|---|---|
| 08:30 – 09:30 | Accreditation |
| 09:30 – 10:00 | Opening Session |
| 10:00 – 10:30 | JORGE FRASCARA |
| 10:30 – 10:45 | Coffee Break |
| 10:45 – 11:15 | DAVID BIHANIC |
| 11:15 – 13:00 | ROUND TABLE |
| | Jorge Frascara, David Bihanic and Fernando Moreira da Silva |
| 13:00 – 15:00 | Lunch |
| 15:00 – 15:45 | HELENA CASPURRO |
| 15:45 – 16:00 | Coffee Break |
| 16:00 – 18:00 | Sessions 1, 2, 3, 4, 5 and Online Session 1 |
| 19:30 | EIMAD dinner |

# JUNE 28

| | |
|---|---|
| 08:30 – 09:00 | **Accreditation** |
| 09:00 – 09:30 | **PETER BENZ** |
| 09:30 – 10:00 | **JOANIE LEMERCIER** |
| 10:00 – 10:15 | **ROUND TABLE** |
| | Peter Benz, Joanie Lemercier and João Pedro Costa |
| 10:15 – 10:30 | **Coffee Break** |
| 10:30 – 13:00 | **Sessions 6, 7, 8, 9 and 10** |
| 13:00 – 15:00 | **Lunch** |
| 15:00 – 15:45 | **ELLEN LUPTON** |
| 15:45 – 16:00 | **Coffee Break** |
| 16:00 – 18:00 | **Sessions 11, 12, 13, 14 and Online Session 2** |
| 18:00 | **Closing Session** |

# JUNE 29 - CULTURAL DAY

| | |
|---|---|
| 09:00 – 16:00 | **Visit to Vila Velha de Ródão** |

# DETAILED PROGRAM

## JUNE 27

### 16:00 – 18:00

| | |
|---|---|
| Auditorium | Session 1 - Communication Design |
| Room 223 | Session 2 - Fashion and Textile Design |
| Room 224 | Session 3 - Interior and Furniture Design |
| Room 225 | Session 4 - Design Education |
| Room 226 | Session 5 - Arts, Music and Musicology |
| Room 227 | Online Session 1 - Transversal Areas |

## JUNE 28

### 10:30 – 13:00

| | |
|---|---|
| Auditorium | Session 6 - Communication Design |
| Room 223 | Session 7 - Fashion and Textile Design |
| Room 224 | Session 8 - Digital Media |
| Room 225 | Session 9 - Design Education |
| Room 226 | Session 10 - Music and Musicology |

### 16:00 – 18:00

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|---|---|
| Auditorium | Session 11 - Communication Design |
| Room 223 | Session 12 - Fashion and Textile Design |
| Room 224 | Session 13 - Music Education |
| Room 225 | Session 14 - Arts |
| Room 226 | Online Session 2 - Transversal Areas |

# JUNE 27 - SESSION 1

| Room | Field | Moderator |
|---|---|---|
| Auditorium | Communication Design | Maria Luísa Costa |

| 16:00 | Luis Paschoarelli<br>Fernando Moreira da Silva | Usability (US), User Experience (UX) and Methodological Procedures in User x Product |
|---|---|---|
| 16:15 | Fernando Moreira da Silva<br>Margarida Gamito | Chromatic Planning for Social Housing Neighbourhoods |
| 16:30 | Ana Moreira da Silva | Color - A factor of relevance in sketches |
| 16:45 | Rita Almendra<br>Fernando Moreira da Silva | Research through Design versus Research by Design – Contribution to Design Research Methodologies |
| 17:00 | Amic G. Ho | Cross-Cultural Differences in Emotional Response to Visual Information |
| 17:15 | Pui Wa Chau<br>Amic G. Ho | Impact of Neurofeedback on Emotional Response to Communication Design |
| 17:30 | Laura Viegas<br>Maria Inês Ferreira<br>Vanessa Santos<br>Francisco Rebelo<br>Paulo Noriega | A study on the Influence of light color in trust-based decision-making |

# JUNE 27 - SESSION 2

| Room | Field | Moderator |
|---|---|---|
| 223 | Fashion and Textile Design | Ana Cristina Broega |

| 16:00 | Ana Santiago<br>Cláudia Pinheiro<br>Nuno Belino | Development of a New Clothing Product through Upcycling - From Jeans to Top |
|---|---|---|
| 16:15 | Marta Coelho<br>Filipa I.  A. Fernandes Vilaça | A importância dos biotecidos aliados à sustentabilidade nas coleções de moda |
| 16:30 | Madalena Pereira<br>Raquel Santos<br>Teresa Raquel Nunes Barata<br>Ana Santiago<br>Rui Miguel | Sustainability and Circularity in Textile Industry: New Approach for Development of Fashion Products with textile pre-consumer waste |
| 16:45 | Regina Sanches<br>Francisca Mendes<br>Adriana Duarte<br>Mauricio Araujo<br>Maria Issac | Application of upcycling on discarded clothing in Vila Maria (São Paulo, Brazil): a case of study on jeans articles |
| 17:00 | Rui Miguel<br>Benilde Reis<br>Ana Santiago<br>Marta Bicho<br>Madalena Pereira | Functional Wool Fabric Design Optimizing the Comfort of Activewear Clothing |

# JUNE 27 - SESSION 3

| Room | Field | Moderator |
|---|---|---|
| 224 | Interior and Furniture Design | Fátima Pombo |

| 16:00 | João Tinoco<br>Cláudia Lima<br>Rui Mendonça | Design for e-commerce sustainability: contribution to a sustainable proposal for supermarket delivery services |
|---|---|---|
| 16:15 | Liliana Neves<br>Fátima Pombo | The relevance of preserving the Matosinhos House as cultural heritage using Virtual Reality |
| 16:30 | José Simão<br>Daniela Pedro | Soundscapes |
| 16:45 | Daniela Pedro<br>José Simão | Exhibitor System |
| 17:00 | Ana Filomena Curralo<br>Helena Barbosa | Tubular steel furniture in Portugal: towards modern design |
| 17:15 | Maria João Mercês | The ceramic plate of the medium/high gastronomy segment – survey and trends |
| 17:30 | Maria João Félix | Designing the future: Bioneurodesign and the new frontier of human-centric innovation |

# JUNE 27 - SESSION 4

| Room | Field | Moderator |
|---|---|---|
| 225 | Design Education | Carla Cadete |

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|---|---|---|
| 16:00 | Verónica Duarte<br>Maria João Félix<br>Cláudia Viegas<br>Miguel de Aboim Borges | Design and (Im)Materiality: Designing for a Regenerative and Socially Ethical Food System |
| 16:15 | Lilian Crum | Shaping the Future Through Design: Integrating Systems Thinking in Communication Design Education |
| 16:30 | Cristina Salvador<br>Maria João Delgado | Experimental and Creative Strategies Based on Digital Manufacturing Applied to Design Education |
| 16:45 | Pedro Ferreira<br>Arlete Apolinário<br>Gabriela Forman | Bridging Innovation in Materials Selection and Design Education |
| 17:00 | Veronica Magno de Moraes<br>Carla Paoliello<br>João Morais Mourato | Reshaping Design Education: Curriculum diversification for a pluriversal pedagogy towards modern design |
| 17:15 | Carla Cadete | Designing for Change: A Pedagogical Practice Involving Undergraduate Students |
| 17:30 | Dimas Novica<br>Susana Campos | Revisiting Academic Drawing: Evaluating the Impact of the Bargue Workshop at the Animation Study Program |

# JUNE 27 - SESSION 5

| Room | Field | Moderator |
|------|-------|-----------|
| 226 | Arts, Music and Musicology | Ana Moreira da Silva |

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|------|------|------|
| 16:00 | Kenneth Feinstein | Photography, Memory, and the Car Park Image |
| 16:15 | Iwona Abrams | Models of Participatory Processes and the Public's Relationship to the Environment |
| 16:30 | Cristiana Macedo<br>Teresa Almeida | Recreating Materials: Nature as an artistic element |
| 16:45 | Ana Gaspar | "Do Tirar polo Natural" |
| 17:00 | Luísa Correia Castilho<br>Luzia Aurora Rocha | "Ratinhos", Musical Iconography and Popular Culture: 19th-Century Faience from the Manuel Cargaleiro Foundation |
| 17:15 | Carlos Santos Luiz<br>Luísa Correia Castilho<br>Sónia Duarte<br>Cláudia Sousa | Teatro, Música e Cinema:<br>The musical instruments in the decorative mural tapestry in the hall of the Teatro-Cine da Covilhã (Portugal) |

# JUNE 27 - ONLINE SESSION 1

| Room | Field | Moderator |
|---|---|---|
| 227 | Transversal Areas | Helena Barbosa |

| | | |
|---|---|---|
| 16:00 | Krasimira Drumeva | The Bulgarian Folklore Ornament – a Means of Visual Communication |
| 16:15 | Elena Elgani<br>Elisa Schembri<br>Rosanna Caldarella<br>Giulia Ettori<br>Davide Grasso | Regenerative Spaces for Hospitality – – Exploring innovative design strategies for sustainable tourism experience |
| 16:30 | Carolina Galito<br>Maria Sílvia Barros de Held | Possibilidades Sustentáveis na Arte-–Educação |
| 16:45 | Gilberto Vieira Garcia | Rio de Janeiro's music scene in the musical iconography of the Portuguese Rafael Bordalo Pinheiro (1875–1877) |
| 17:00 | Raquel Gomes<br>Cláudia Albino | The Past Packs the Future. Circularity and pre-disposable packaging history for contemporary Reusable Packaging Design |
| 17:15 | Mariana Santana de Oliveira<br>Cláudia Albino | Sujeitos e objetos: trajetórias de produtos artesanais, designers e marcas no design de moda português |

| 17:30 | Hassan Sadeghi Naeini<br>Karmegam Kruppiah<br>Mahdiyeh Jafarnejad<br>Neda Shokranipour<br>Midya Abbasrouhollahi | The role of Ergonomics, sustainability and aesthetics in Product Design Process |
|---|---|---|
| 17:45 | Seyedeh Salvi Samiei<br>Hassan Sadeghi Naeini | Evaluation and analysis of Knowledge Development in the field of microarchitecture-based jewelry design: an approach to aesthetics |
| 18:00 | Maria Antonietta Sbordone<br>Ilenia Carmela Amato<br>Martina Orlacchio<br>Angelo Rega | CORPOREA. The plural matter of contemporary body |

# JUNE 28 - SESSION 6

| Room | Field | Moderator |
|---|---|---|
| Auditorium | Communication Design | Amic G. Ho |

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|---|---|---|
| 10:30 | Filipe Leitão<br>João Aranda Brandão<br>Ana Lia Santos | Wayfinding for a non-governmental organization. A signage system for Banco de Bens Doados |
| 10:45 | Daniel Raposo<br>João Neves<br>Teresa Paiva<br>Maria Fátima Veríssimo | Designing the Visual Communication Strategy. A Creative workshop to boost Communication effectiveness |
| 11:00 | Ana Suzete Afonso Lopes | Instantâneo da tipografia dos jornais impressos em Portugal |
| 11:15 | Júlio Costa Pinto | O design da capa de livros e a ilustração: uma harmonia de equilíbrio |
| 11:30 | Nuno Filipe Martins<br>Bruno Mendes da Silva<br>Tiago Navarro Marques | Contributions to a theoretical-practical analysis of the efficiency of cine-imagetic typography in the reading experience |
| 11:45 | Cátia Rijo<br>Armando Silva | Accessible Guidance System in a Portuguese Higher Education Institution |
| 12:00 | Laura de Carvalho Alves<br>Elisabete Rolo | Editorial Design as a vehicle for Intangible Cultural Heritage: The "Inefável" Project |

# JUNE 28 - SESSION 7

| Room | Field | Moderator |
|------|-------|-----------|
| 223 | Fashion and Textile Design | Mónica Romãozinho |

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|------|-------|-----------|
| 10:30 | Mónica Romãozinho | Nonconformist jewels: Turn the page down |
| 10:45 | Catarina Moura | Revisiting the Illusion of Neutrality through Fashion Design |
| 11:00 | Maria Dolores Morelli<br>Danila Jacazzi<br>Carmela Barbato | Jewelry Design Maps = Welry Design Maps |
| 11:15 | Elisângela Zottesso<br>Ana Cristina Broega<br>Alfonso Benetti | Music at the Tip of the Pencil: A Study on the Influence of Music on Emotions Applied in Sustainable Fashion Design |
| 11:30 | Clara Pache de Faria<br>Rafaela Norogrando | Historical Costume Digitization with a mobile device: Preserving Fashion Museum Collection |
| 11:45 | Benilde Reis<br>Madalena Pereira<br>Nuno Amaral Jerónimo<br>Susana Garrido | Analysing the Characteristics of Genderless Clothing: A Qualitative Approach with MaxQDA Software |
| 12:00 | Raquel de Almeida Gripp<br>Maria Sílvia Barros de Held | Nonverbal communication: personal appearance impressions |

# JUNE 28 - SESSION 8

| Room | Field | Moderator |
|---|---|---|
| 224 | Digital Media | Madalena G. Ribeiro |

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|---|---|---|
| 10:30 | Catarina Cardoso<br>Joana Casteleiro-Pitrez<br>Helena Lobo | Embracing the Luxury paradox: New Luxury, digitalization, and digital experiences in the Metaverse |
| 10:45 | Madalena G. Ribeiro<br>Mafalda Sofia Almeida | Methodology to develop Web Storytelling Applications |
| 11:00 | Ana Monteiro<br>Miguel Carvalhais<br>Rui Torres | Exploring Interactivity and Interpassivity in Digital Narratives: A Critical Examination |
| 11:15 | Ana de Jesus Perfeito<br>Bruno Mendes da Silva | A Live Cinema Performance: Playing a Linear Narrative through Soundscapes |
| 11:30 | Liria Varne<br>João Martinho Moura<br>Daniel Cruz Brandão | Could we really be free without a place to live? Generative Photographic Archival Exhibition |
| 11:45 | Rui Dias<br>José Pinho<br>Martín Gómez-Ullate | TRADIGITAL, a DMI design project based on traditional musical instruments from Beira Baixa and Extremadura |
| 12:00 | Bruno Mesquita<br>João Martinho Moura<br>Alberto Sá | Media Arts as an Artistic Activism: State of Art |
| 12:15 | Mona Hedayati | Breathles: A Sensor-to-Sound Performance |
| 12:30 | Jorge Santos<br>Mirian Tavares | Gender equality in sports on exhibition: Curating Digital Media-Art in the «Parallel 3 - cubed activism» project |
| 12:45 | Yi Sui<br>Marinella Ferrara | Shaping sustainable behavior. Kinetic materials experience of morphing artifacts |

# JUNE 28 - SESSION 9

| Room | Field | Moderator |
|---|---|---|
| 225 | Design Education | Marlene Ribeiro |

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|---|---|---|
| 10:30 | Deepshikha Sharma | Design education that heals: Unlocking the Power of Design Process in Fashion Design to Enhance Emotional and Mental Well-Being |
| 10:45 | Maria Bruno Néo<br>Luís Mendonça<br>Susana Barreto | Exploring the Multidimensionality of Helena Cardoso's Work: A Digital Reinterpretation by Design Students in an Extra-Curricular Program |
| 11:00 | Antonio Gorgel Pinto<br>Filipe Figueiredo<br>Joana Ramalho<br>Paula Reaes Pinto | Digital Experience Theatre. Ideation tool for designing e-things |
| 11:15 | Diego Alatorre<br>Juan Carlos Ortíz Nicolás | Juegos Æfectivos: una metodología participativa para diseñar experiencias lúdicas. |
| 11:30 | Jitka Aslan | Towards Empowering Education: Design Students as Co-Creators of Their Learning Environment |
| 11:45 | Marlene Ribeiro<br>Francisco Providência | Design management: the strategic wise ally for businesses |
| 12:00 | Rute Gomes<br>Célia Gomes<br>Paulo Dinis<br>José Silveira Dias | Design for Adaptability Ideation Guidelines: Workshop with Design Students |
| 12:15 | José Silveira Dias<br>Rute Gomes<br>Marco Neves | Intensifying the museographic experience through an ecosystemic methodology: Lisbon Museum Military case study |
| 12:30 | Renata de Assunção Neves<br>Vera M. M. Damazio | Design, memory, emotion and trends: a class proposal to open students' minds |

# JUNE 28 - SESSION 10

| Room | Field | Moderator |
|---|---|---|
| 226 | Music and Musicology | Yurima Blanco García |

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|---|---|---|
| 10:30 | Beatriz Silva | Tradition and Symbolism in Revolutionary Peking Opera (1966–1976) |
| 10:45 | Luzia Aurora Rocha<br>Beatriz Silva | What unveils Musical Iconography, or the impact of Western Record Labels in the East |
| 11:00 | Luzia Aurora Rocha | Museums, Musical Iconography, and Cultural Intersections: Exploring the Vinyl Record Collection of the Kwok On Collection |
| 11:15 | Cláudia Sousa | Weaving a Concerto Grosso: From Alfred Schnittke's No.1 to Tom Phillips' Tapestry |
| 11:30 | Andre Apolinario Correia | Amália's Scores - The musical documentary estate of the Amália Rodrigues House Museum |
| 11:45 | Ricardo Mestre | Art and Education - Creating self sound portraits with middle school students |
| 12:00 | Maria Inês Pires | A study of five Portuguese music groups in relation to four social characteristics of the 21st century |
| 12:15 | Philippe Trovão<br>Henrique Portovedo | Recasting Works for Saxophone and Live Electronics based on Performative Decisions: case studies in recasting Sax-blue, by Jorge Peixinho (1982) and Metaksaks, by Anatol Vieru (1984) |
| 12:30 | Jorge Sousa<br>Henrique Portovedo | Performative Challenges of Multimedia Composition for Saxophone: case studies in works by Mark Oliveiro and Ted Moore |

# JUNE 28 - SESSION 11

| Room | Field | Moderator |
|---|---|---|
| Auditorium | Communication Design | Sandra Cameira |

| 16:00 | Catarina Souza<br>Ivy F. Higino Martins<br>Deborah M. dos Santos<br>Thiago Bessa Pontes | Sustainability and the Designer's Environmental Responsibility |
| 16:15 | Mariana Castro<br>Maria Luísa Costa<br>Lorena Cuenca<br>Joana Perry Saes | The unequal city: A critical reflection through a collaborative project |
| 16:30 | Vítor Tavares<br>Manuel Sousa Pereira<br>Sílvia Faria | The relevance and pertinence of Creativity and Innovation in the Design of creative processes |
| 16:45 | Tiago Nunes<br>Rui Travasso<br>Teresa Barradas<br>Aldo Passarinho | Training Needs for an Internship in the Audiovisual and Media Production Area: Case Study at IPBeja |
| 17:00 | Alakesh Dhibar<br>Eduardo Gonçalves<br>António Gorgel Pinto | Inclusive Play Framework: An Approach to Promote Awareness about Gender Neutral Play in Portuguese Context |

# JUNE 28 - SESSION 12

| Room | Field | Moderator |
|------|-------|-----------|
| 223 | Fashion and Textile Design | Madalena Pereira |

| | | |
|---|---|---|
| 16:00 | Ana Rita Freitas<br>Demétrio Matos | A review of wearable medical devices: A design approach |
| 16:15 | Demétrio Matos<br>Daniel Miranda<br>Vítor Carvalho<br>Nuno Martins | Design and embodiment of wearable prostheses |
| 16:30 | Marta Gafenho<br>Maria Miguel Dias<br>Ana Rita Pisco Pisco<br>Rafaela Norogrando | Stereotypes without types - critical review of "female body volume" |
| 16:45 | Alexandra Cruchinho<br>Catarina Rito | Androgyny in portuguese fashion: Case Study - Óscar Reis |
| 17:00 | Sara Vaz<br>Alexandra Cruchinho | Fashion Media&Art Performance Art as a Language in a Fashion Show |

# JUNE 28 - SESSION 13

| Room | Field | Moderator |
|---|---|---|
| 224 | Music Education | Carlos Santos Luiz |

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|---|---|---|
| 16:00 | Jaime Lourenço | "There's a place for us": Leonard Bernstein, promoter of cultural literacy and citizenship |
| 16:15 | Graça Boal-Palheiros<br>Beatriz Ilari | Melodic skills of Portuguese children from disadvantaged backgrounds |
| 16:30 | Yurima Blanco García<br>Rosa María Serrano Pastor | Quality professional development for teachers in Spain: the perspective of music teachers |
| 16:45 | Francisco López Delgado | Estudio del repertorio empleado en las Enseñanzas Oficiales de Música de los instrumentos tradicionales: el caso de la gaita asturiana |
| 17:00 | Fernanda Canaud<br>Luísa Correia Castilho | Reflections on Linda Bustani's piano methodology |
| 17:15 | Daniela Fernandes<br>Luísa Correia Castilho<br>Vera M. S. Afonso da Fonte | The Contribution of Dorothy Taubman's Approach to Piano Technique |
| 17:30 | Rita Pires<br>Luísa Correia Castilho | The conception of stories as a strategy for piano teaching and learning: Relationships between musical elements and extra-musical elements |
| 17:45 | Romeu Curto<br>Pedro Rodrigues | The Renaissance Vihuela's Impact on Contemporary Classical Guitar Education |

# JUNE 28 - SESSION 14

| Room | Field | Moderator |
|------|-------|-----------|
| 225 | Arts | Isabel Castro |

| Time | Speaker | Title |
|------|---------|-------|
| 16:00 | Martín E. P. Magallanes | The Need as fundament of Art. Otto Wagner's architectural contributions to the idea of a Sustainable City |
| 16:15 | Carla Santos Carvalho | KZ: uma possibilidade de representação do inumano |
| 16:30 | Cristina Galacho<br>Luzia Rocha<br>André Apolinário Correia<br>Mathilda Larsson Coutinho<br>Anna Tsoupra<br>Ema Pires<br>Susana Belchior<br>Edward Ayres de Abreu<br>Penka I. Girginova | Exploring SuitNanoMusic Project: an interdisciplinary perspective on "Ratinhos" faience plates |
| 16:45 | Sónia Duarte | Rosa 'Ramalho' (1888-1977), De S. Martinho de Galegos, Barcelos: A Bonecreira de Imagens de Música |
| 17:00 | Nuno Chuva Vasco | Appropriation of ruin and exaltation of memory – Dev#Luto |
| 17:15 | Santi Centineo | Paper-clay as a solution for clay recycling and repairing |

# JUNE 28 - ONLINE SESSION 2

| Room | Field | Moderator |
|---|---|---|
| 226 | Transversal Areas | Liliana Neves |

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|---|---|---|
| 16:00 | ZhiKan YIN<br>YiFan JIANG<br>LongYin CHENG<br>Xia LU | A review of the study of traditional Chinese cultural symbols Based on CitrSpace knowledge graph analysis |
| 16:15 | Manuela Gastal<br>Daniel Raposo<br>Fernando Jorge S. Oliveira | Imagery analysis requirements in the context of Brand Visual Language: The case of Fiat Mobi |
| 16:30 | Giovanni Maria Conti | The importance of the Made in Italy in a Sustainable fashion supply chain. The Italian District model |
| 16:45 | Paolo Franzo<br>Elisabetta Cianfanelli<br>Maria Antonia Salomè | Textiles Hacking between Fashion Collaborations, Waste Valorization and Posthumanism |
| 17:00 | Haruna Ibrahim<br>Mónica Romãozinho<br>Fernando Moreira da Silva | Multi-Purpose Design Concept: A Sustainable Strategy In Extending The Life Cycle Of "White Wedding Gowns" In Ghana |
| 17:15 | Haruna Ibrahim<br>Mónica Romãozinho<br>Fernando Moreira da Silva | Co-Design As A Sustainable Design Thinking Approach In Addressing The Redundancy Of The "White Wedding Gown" In Ghana |
| 17:30 | Liliana Soares<br>Ermanno Aparo<br>Rita Almendra | Storytelling in design: in digital age cultural show travels on network |
| 17:45 | Huifeng Zhang | Aesthetic Analysis of Post-Human Bodies in Virtual Reality Performances |
| 18:00 | Ziding Wang | The Impact of Luxury Consumption on Women's Dress in Eighteenth-Century France |
| 18:15 | Ziding Wang | The effects of Art Therapy on the Mental Health of Arts Practitioners: A Systematic Literature Review |

# KEYNOTE SPEAKERS

# JORGE FRASCARA
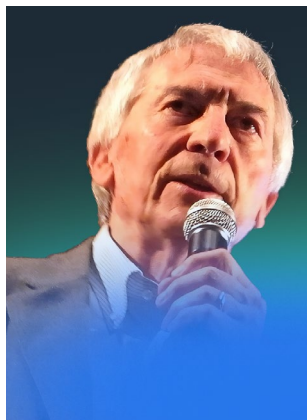
Designer
Visual Researcher
Professor

Jorge Frascara is Professor Emeritus and former Chairman, Art and Design, University of Alberta; Honorary Professor, Emily Carr University; Fellow, Society of Graphic Designers of Canada; Former-President of Ico-D (International Council of Design); Advisor, Doctorate in Design, IUAV University of Venice; Advisory Board Member, Master Design Hochschule Luzern; International Advisory Board member, Swiss Centre for Design and Health; and Editorial Board Member of Visible Language, Design Issues, and Information Design Journal.

He published more than 90 articles and eleven books, the last in English being Information Design as Principled Action (Common Ground 2015), the last in Spanish, Enseñando Diseño (Ediciones Infinito 2018), and the best sold is Design and the Social Sciences: Making connections (Taylor & Francis 2002). He has been Working Group Convener for the International Standards Organization (ISO), and Advisor for the Canadian Standards Association and the Canadian Standards Council on graphic symbols for public information. He has been a guest lecturer in 26 countries, and has received honors from eight countries for his socially-oriented practice and promotion of communication design. In design education he created the Bachelor of Design with Pathways in 1997 at the University of Alberta, possibly the first interdisciplinary bachelor program in design, offering pathways though Business, Computer Sciences, Engineering, Printmaking, and Social Sciences.

Past clients include the Government of Canada, the Government of Alberta, the Mission Possible Coalition (traffic safety), the Alberta Drug Utilization Program, Alberta Health Services, and the Health Services Evaluation Centre of Emilia Romagna, Italy.

Room
Auditorium

Moderator
Fernando Moreira da Silva

He now lives in Lucerne, Switzerland, consulting on communication design, mainly for projects related to information design, health and safety design, and design education.

# THE PROBLEM OF QUALITY IN COMMUNICATION DESIGN PRACTICE AND EDUCATION: WHERE WE WERE, WHERE WE ARE, AND WHERE WE SHOULD BE

Communication design is not a fine art, but it is also a fine art. Design is a situated field: frameworks, methods, contexts, and realities. The triple responsibility of today's designers: professional, social, and environmental. Humanity-centered, evidence-based and outcomes-oriented. Accountability. Design practice and education: knowledge domain and thinking quality. Thinking, seeing, learning, sensing, acting, evaluating, and adjusting, a continuous spiral loop. The importance of doubt. Complexity and simplicity: the art of strategy. Complexity cannot be simplified, nevertheless… The cybernetic concept of requisite variety.

I close this abstract with a text based on the last paragraph of my recent She-Ji article:

*"A design intervention is normally required in response to needs, to problems, or to seizing opportunities for positive creative action. The quality of the resulting design is related to the degree to which it achieves the objectives pursued (without having negative side-effects in other areas). Quality in communication design, is defwined by a practice that uses the best possible evidence to support decisions, and that is oriented at producing professionally, socially, and environmentally positive outcomes. This must be the case if we want design to have a meaningful role in society. This is no easy task, nor is it simple. Are design practitioners, educators, and students ready for this?"*

# DAVID BIHANIC

**Designer
Senior Research**

David Bihanic is a **Designer**, an **Associate Professor at the University of Paris I Pantheon-Sorbonne** (Permanent Researcher at ACTE Institute — EA 7539), and a Senior Research Fellow at *"The École nationale supérieure des Arts Décoratifs"*. He published several books and book chapters, as well as numerous scientific articles relating to the contemporary stakes and challenges of Design. Several of them deals in particular with the interaction and cross-pollination between Urban Planning, Architecture and Design Sciences.

In his current research (bringing together practice and theory), he examines aesthetic, epistemological, and praxeological constraints as well as determinations of Design Practice in its collaboration/cooperation with Engineering Sciences, as well as in his relation to architecture. As a Data Design specialist, he examines the different paradigms of visualization and manipulation of large and complex datasets, and creates idiomatic visual formalisms offering greater 'expressiveness' of information.

His last books are Matrices cowritten with *Matali Crasset* (Presses du réel/Athom, 2023 — In French only); Marcel Lods. *Éduquer à l'architecture moderne* (Athom, 2022 — In French only); *Empavillonner* (Athom, 2021 — In French only); *staatliche bauhaus cent pour cent 1919-2019* (T&P Publishing, 2019 — In French only); *Design en regards* (Art Book Magazine, EnsAD, La Cité du design, 2019 — In French only); *Data Design. Les données comme matériau de création* (Gallimard/Alternatives, 2018— In French only); *New Challenges for Data Design* (Springer, 2015); *Empowering Users through Design. Interdisciplinary Studies and Combined Approaches for Technological Products and Services* (Springer, 2015).

**Room**
Auditorium

**Moderator**
Fernando Moreira da Silva

# NEW, NEW BAUHAUS

What then of the positions, claims and aspirations relating to the *"New European Bauhaus"* project promoted by the President of the European Commission, the German Christian Democrat Ursula von der Leyen? Are they really in line with those set out by the pioneers, most notably the founder of the Weimar School, the architect Walter Gropius?

In this talk, I'll take a look back at the major texts of these early modernists (Gropius and others) and identify some of their key ideas and conceptions, which are still highly relevant and useful for (re)thinking the relationship between Creation and Society.

# HELENA CASPURRO

## 27 JUNE - 15:00

**Professor**
**Pianist**
**Singer-songwriter**

Helena Caspurro, born in Porto, where she lives, is an **Auxiliar Professor at the Department of Communication and Art** (DeCA) at the University of Aveiro (UA), an integrated researcher at the INET-md and a **collaborating at the CESEM** (Nova de Lisboa), university where she also taught. **Pianist, singer-songwriter, in a jazz and fusion genre**, she has edited three original CDs, Mulher Avestruz (2003), Colapsopira (2009) and Paluí (2013), the last of which constitutes the musical genesis of artistic research projects that she develops in an educational context and in the Portuguese community, in co-authorship with Pedro Carvalho de Almeida, designer and teacher at DeCA.

Of the numerous participants, there are students and teachers of music and design from the UA, more than six hundred children from the elementary schools of Santa Maria da Feira and their teachers, as well as, achieving social and inclusive objectives, such as combating the stigma of mental illness, users and patients of the Psychiatric Hospital Magalhães Lemos (Porto), students and teachers of the Polytechnic Institute of Porto, the Art and Quality Childhood Center of Aveiro and artists from Casa da Música.

From these projects, several works and initiatives were germinated and presented in the country, all resulted from artistic, transdisciplinary, collaborative and co-creation processes, such as: the edition of the book Paluí: Viagem sonoras que a Língua Portuguesa conta (2017), videos, workshops, exhibitions, sound and interactive artifacts, music and theater performances, and, finally, the musical and transdisciplinary concert, Paluí, está aqui? Histórias sonoras para cantos interiores, presented at the festival Ao Alcance de Todos, at Casa da Música (2019) – edited in Documentary and Film-Concert (2020).

At the invitation of the Educational Service of this last institution, she was artistic and pedagogical director of musical and scenic concerts that she created and presented in both of its concert halls (2011; 2013), and, at the invitation of the APEM, she composed Coculi (2018) for the Cantar Mais website.

She works regularly with the percussionist Brendan Hemsworth in the production of her musical work. Paulo Neto, António Miguel, Filipe Lopes are musicians with whom she collaborates in the creation and coordination of the various transdisciplinary and artistic projects she directed, together with José Geraldo (actor), Patrícia Costa (costume designer), António Valente (filmmaker), Marcelo Baptista (image projection), António Oliveira (staging), Carlos Silva (videoart), Miguel Almeida and João Neto (video design). She recorded and shared artistic activity with several musicians, such as Elizabeth Davis, Arnaldo Fonseca, António Aguiar, Carlos Mendes, Pedro Lima Pereira, Andrés Tarabbia (Pancho), Mário Santos, Pedro Almeida, Nuno Aragão, António Miguel (Tomi), Diana Basto, among many others.

The improvisation in musical learning, to which she dedicated her doctoral dissertation (2006), is one of the objects of choice in guiding the subjects that she teaches and develops as educator and musician. Her musical and artistic activities also include: participation in radio programs and soundtracks of one Portuguese soap; the presentation as a guest performer at Tedx-Aveiro (2013) and, as a singer, in concerts in Portugal with the Filarmonia das Beiras orchestra; editing several video clips, in collaboration with other authors and the Cine Clube de Avanca, some of which were selected at numerous international film festivals, such as Navegar, which was nominated in 2014 at the International Children's Film Festival in Lucknow (India). She hopes to publish his new musical work and CD, Massaiá, in 2023.

# TRANSDISCIPLINARY EXPERIENCES OF ARTISTIC CO CREATION GERMINATED IN MUSIC: ENGAGING SCHOOL AND SOCIETY

It is increasingly assumed that education is a construction that cannot be disconnected from society itself – its work, geographies and cultural meanings; its continuous movement; its individuals and agents who represent and transform it, even beyond the school.

The commitment and responsibility of everyone in this complex and unfinished task are therefore ingredients of cultural projects in contemporary democratic societies, enshrined in initiatives, philosophies and ministerial programmes that require constant reflection, improvement and creativity.

Perhaps for the same reasons, i.e. everyone's commitment to achieving common cultural goals, there are growing visions of the arts as objects and spaces for social construction. Participatory practices in the arts, including music in the community, show this growing phenomenon, mobilising processes, methodologies and paradigms of study which, in their epistemological diversity, have made it possible to experience, demonstrate, describe and characterise, tacitly or verbally, the vast meanings of the experiences carried out.

Reflecting the complexity that characterises contemporary societies in their purposes and modes of action, they have resulted in a multifaceted set of initiatives aimed at specific communities, with programmes designed to respond to problems that are also unique,

generally surrounding the vast issue of social exclusion. Educational contexts, such as primary, pre-school and higher education curricula, their practices and programmes, due to the need not only to constantly articulate with cultural society, but also to broaden the concepts of literacy around which teacher training practices are designed, are also universes of study and research with social, pedagogical and artistic value and scope.

The aim of this communication is to present a set of projects that were born out of the author's music, with social and artistic purposes, and which, taking the form of (co)creative and transdisciplinary experiences, were created and implemented under her direction, as a researcher, musician and teacher, and other specialists from the Department of Communication and Art at the University of Aveiro (UA), such as designer Pedro Carvalho de Almeida, in different communities and educational universes across the country. Involving close to a thousand people, they are mainly concerned with research born out of Paluí (2013) and which, associated with the construction of common cultural objectives, such as the development of curricula, musical and transdisciplinary creation and the fight against the stigma of mental illness – which resulted in the publication of a book (2017) and, among other events, the presentation of a performance at the Ao Alcance de todos Festival at Casa da Música (2019) – mobilised, in a context of social, cooperative and artistic co-creation engagement, music and design students and teachers of UA and, respectively: 1) communities in Santa Maria da Feira (primary and pre-school students and teachers); 2) patients at the Magalhães Lemos Hospital in Porto (users of the Psychosocial Rehabilitation Service), music students and lecturers from the Polytechnic Institute of Porto, educators and children from the Aveiro Arts and Quality Centre and artists from Casa da Música.

Although with eminently aesthetic purposes but representing a conceptual and methodological continuity that began with Paluí, a brief exhibition of transdisciplinary works resulting from the author's most recent musical creation, Massaiá (2023), will finally be shown. In addition to the contemplation of the results of any of these projects, made possible, even if not in their entirety, by the presentation of images,

objects and videos, the aim is to share and provoke critical reflections on issues such as music, the arts and education, their connection with society, highlighting, in the analysis, the role of creativity, transdisci- plinarity and collaborative processes; resulting from this, the change in the definition of the roles of the artists themselves, including music teachers, in order to respond to the challenges posed by the type of social and cultural commitment in which they *are involved.*

# PETER BENZ

Peter Benz studied Architecture at the TU Kaiser-slautern and Bauhaus-Universität Weimar. After his graduation in 1998, he worked as a freelance exhibition designer until he was invited to teach at Bauhaus-Universtät Weimar's Faculty of Media in 2001. In 2006, he received professorial position at Hong Kong Baptist University and helped establishing the newly founded Academy of Visual Arts in a variety of functional positions. In March 2023 he returned to Germany to take up the position of **President of his alma mater, Bauhaus-Universität Weimar.**

Academically, Benz considers himself an **»experiential designer«,** focussed on researching and developing »experiences« as a creative medium. He is also interested in the design potential of everyday objects and of un-designed spaces. More recently, his projects also re-focused on issues of creative livelihoods, gender integration in the creative arts and the development of digital tools for teaching in art and design.

**Professor**
**Aarchitect**
 **"Experiential designer"**

## HOLISTON, WE HAVE A PROBLEM

An introductory case study into the field of experimental design, followed by some developments, considering how the direction of a university as a design task that results in an aesthetic experience of the university.

**Room**
Auditorium

**Moderator**
João Pedro Costa

# JOANIE LEMERCIER

**Visual artist**
**Environmental activist**

Joanie Lemercier (b. 1982) is a French visual artist and environmental activist whose work explores human perception through the manipulation of light in space. Working primarily with light projection and computer programming, Lemercier transforms the appearance of everyday objects and forms, bending reality to his imagination. His work transcends the flat surface, extending dimensionality through the interplay of light and shadow on materials such as wood, glass, paper, ceramics, textiles and water.Lemercier was first introduced to the process of creating art on a computer at agefive by attending classes on pattern design for fabrics that were taught by his mother. This early education grounded his interest in physical structures: geometry, patterns, and minimalistforms. As Lemercier's work evolved, he began to explore these elements throughthe physics and philosophy of how light can be used to alter perceived reality.

Much of Lemercier's practice is inspired by nature and reflects onthe representation of the natural world through mathematics, science, and technology. Abstract environments rendered as refined grids, lines, shadows, and volumes give way to majestic landscapes assembled from these same minimalist forms. In recent years,Lemercier has become increasingly concerned with climate change and environmental degradation, lending his projection skills and artistry to activist causes and groups such as Extinction Rebellion, meticulously tracking and publishing his studio's carbon footprint, and supporting initiatives like #CleanNFT to encourage other digital artists to reduce their own environmental impact. His latest video installation, The Hambach forest and the Technological Sublime, premiered at Fundación Telefónica in 2021 on the occasion of the artist's first major solo show, looks at the devastating effects of coal mining on one of Europe's oldest forests.

**Room**
Auditorium

**Moderator**
João Pedro Costa

Lemercier has been working with projected light since 2006 and co-founded the acclaimed visual label AntiVJwith artists Yannick Jacquet, Romain Tardy and Olivier Ratsi in 2008.He has been represented by a New York based gallery since 2010.Focusing his practice on installations and gallery work, he has been exhibited around the globe in institutions such as the China Museum of Digital Art in Beijing, Art Basel Miami, Sundance Film Festival, Espacio Fundación Telefónica in Madrid and collaborated with several sound artists: Murcof, Flying Lotus and JayZ.Since founding his creative studio in Brussels in 2013, Lemercier hasbeen developing ever more ambitious installations, gallery pieces, and research experiments that expand the creative possibilities of projected light in space. In recent years, he has sought to completely dematerialize the projection surface, working withtransparent materials and water mist.

Since 2015, the studio is now based in Brussels, Belgium, and ran by **Juliette Bibasse.**

# ART, TECHNOLOGY AND ACTIVISM.

Joanie Lemercier, visual artist & climate activist, presents a technical, artistic, and political perspective on his work. He will share insights on his process and behind the scenes of his commitment to various climate-related issues.

For about fifteen years, Joanie Lemercier has been experimenting with unconventional projection surfaces as a space for expression. In the studio's recent projects, the extractivism inherent in the use of digital tools, their energy consumption, as well as the creation of new imaginaries, are central questions and research axes. It appears essential and urgent to embody a political commitment in his artistic practice and the experiences he offers to various audiences.

# JOANIE LEMERCIER

## 28 JUNE - 15:00

Ellen Lupton is the Betty Cooke and William O. Steinmetz **Design Chair at Maryland Institute College of Art in Baltimore** (MICA). She has authored and co-authored numerous books on design processes, including Thinking with Type, Graphic Design Thinking, Health Design Thinking, and Extra Bold: A Feminist, Inclusive, Anti-Racist, Nonbinary Field Guide for Graphic Designers. In the works: the third edition of Thinking with Type.

She is Curator Emerita at Cooper Hewitt, Smithsonian Design Museum in New York City, where she organized numerous exhibitions, including Herbert Bayer: Bauhaus Master, Face Values: Understanding Artificial Intelligence, The Senses: Design Beyond Vision, and Design and Healing: Creative Responses to Epidemics. She is an AIGA Gold Medalist and a Fellow of the American Academy of Arts & Sciences.

**Writer**
**Educator**
**Designer**
**Curator**

## DESIGNING WHILE HUMAN

How can we open up design practice to include overlooked people and practices? Ellen Lupton will share hidden stories about typography, from printer's widows to widow printers. Her recent books Extra Bold: Um Guia Feminista, Inclusivo, Antirracista, Não Binário para Designers and Pensar Com Tipos, 3rd Edition, are published by Olhares. Revising Pensar Com Tipos required questioning everything. What assumptions are baked into our design vocabulary? How can type education become more forgiving? Where are the women and designers of color? What stories lurk behind basic forms such as capital letters and reverse stress? Open your mind to a changing discourse.

**Room**
Auditorium

**Moderator**
Cátia Rijo

# ABSTRACTS

COMMUNICATION DESIGN

# SESSION 1

**Moderator:** Maria Luísa Costa

**Room:** Auditorium
**Time:** 16:00–18:00

# USABILITY (US), USER EXPERIENCE (UX) AND METHODOLOGICAL PROCEDURES IN USER X PRODUCT INTERACTION EVALUATION

## ABSTRACT

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The User x Product Interaction (UxPI) has aroused the interest of the production sector and academia in new studies and applications, mainly based in the field of Usability (US) and User Experience (UX). Discussions about the scope and skills of these concepts have expanded and can provide strong support for assessments of the UxPI, mainly in the field of product design. This study aims to analyze concepts and scopes of US and UX and their developments, and as a consequence, present some methodological parameters for evaluations on UxPI. The used methodology was Literature Review, crossing and bridging information in a trans and interdisciplinary way. The results present six methodological parameters: 1. State of the art and research question, 2. Characterization and variables of evaluation, 3. Ethical Aspects, 4. Sampling, 5. Definition of the evaluation instruments and procedures, and 6. Parameters for analysis and presentation of the results. These parameters can help professionals and researchers who are interested in UxPI assessments.

## KEYWORDS

Usability, User-Experience, Product Design.

# CHROMATIC PLANNING FOR SOCIAL HOUSING NEIGHBOURHOODS

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## ABSTRACT

Colour is a fundamental aspect of our visual experience, playing a crucial role in the way we perceive and interact with our surroundings, which is particularly important when applied to architecture. It is known that colour influences us physically and psychologically, provoking sensations and emotions, and influencing behaviours and choices. It, also, models the surrounding landscape, transforming the appearance of the cities and public spaces. Nowadays, one of the focus areas in cities' planning is public housing and the importance that colour assumes in terms of spatial quality, issues of belonging, inclusivity, identity and non-segregation. Often, the chromatic options are based on aesthetic criteria, personal preferences, fashion, or even a "Authorship work". Besides, these are neighbourhoods built with limited budgets, using reduced building materials of poor quality, so the tendency is to apply colour as a way of enriching the architecture, but not always based on criteria supported by colour knowledge. Therefore, chromatic plans for social housing neighbourhoods, it's an important tool for their integration in the surrounding environment. Considering the case of social neighbourhoods, this paper aims to underline that the spatial transformations and the impact of colour on its users are relevant issues, both in terms of architectural requalification and new public housing projects, which is why colour planning is fundamental among the various aspects to be taken into account in social housing projects.

## KEYWORDS

Colour, Social Housing, Environmental Colour, Chromatic Planning, Social Housing Requalification.

# COLOR - A FACTOR OF RELEVANCE IN SKETCHE

## ABSTRACT

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Architecture and Design both are based on a creative process. Sketches can be a useful tool for designers through the complex process of anticipating a project. A colorful sketch can more easily study and communicate because the use of color provides important visual definitions. For designers, using color can be advantageous for representing and differentiating several materials, as well as comparing several possibilities, for the final colors choice for a specific product, for a building or interior design, for a graphic communication or a web design. Furthermore, in the last decades, sketching became popular through the so called Urban Sketchers. The practice of hand drawing on site, through the observation and recording of buildings and monuments in historic city centers can lead to knowledge, belonging and appreciation of heritage. The recent NEB principles encompass: rediscovering a sense of belonging. The Urban Sketchers practice can help to revisit our cultural heritage, supporting knowledge and leading to the feeling of being part of and integrating into the local social and cultural context. In this kind of sketches, color is relevant to call out important information about buildings and monuments, and can guide the eye through the urban space. Under a qualitative research, based on a literature review methodology, through the study and interpretation of several authors, and based on the analysis of sketches using color produced by architects, designers and urban sketchers, this paper investigates the importance of color use, aiming to stimulate reflection and bringing new perspectives on color relevance in sketches.

## KEYWORDS

Sketch, Color, Design Process, Heritage.

# RESEARCH THROUGH DESIGN VERSUS RESEARCH BY DESIGN – CONTRIBUTION TO DESIGN RESEARCH METHODOLOGIES

## ABSTRACT

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One of the problems we face in terms of design research is that there is still a culture of people who confuse silence with tacit knowledge and confuse unreflective affirmation with reflective practice. Critical thinking and systemic investigation form thebasis of the theory. Research offers us the tools that allow critical thinking and systemic investigation to bring answers to the field. It is through theory and its provided models that we relate what we know to what we do. Knowledge in design comes in part from practice. Design knowledge and research overlap, but even though design practice is a foundation of design knowledge, it is the action of systematic and methodical investigation that constitutes research. The work that we have been implementing at the Academy, both teaching and investigating research methodologies in Design, has motivated us to try to contribute to clarifying the relationship between design practice and design research, and to focus on the need to define our own models of design research and involve the scientific community to discuss and reflect on the topic. This article aims to provide some clarification on the differences between Research through Design and Research by Design, both through theoretical discussion, based on the production and experience of the authors and the State of the Art, and through the application of these methodologies in research projects at the PhD in Design. We have always pointed to an opportunity for design research to provide contributions to knowledge in design through unique research methods and processes. The main aim of the ongoing work that we have been developing has been in the study of design to improve the process and the analysis of design products resulting from research processes that can generate theories to face the challenges of design: studying the world and then creating things designed to affect change.

## KEYWORDS

# CROSS-CULTURAL DIFFERENCES IN EMOTIONAL RESPONSE TO VISUAL INFORMATION

## ABSTRACT

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The way different cultures perceive AI-generated images can be seen by studying photos from diverse cultural contexts. Curiously, academics were more sceptical of AI's output, whereas respondents from the industry usually gave favourable comments. People involved in industry preferred images made by humans. To understand fully and fairly what people in diverse cultures think about AIgenerated images, one must engage with the subtle features of visual cognition, variations in attention, and the way artificial intelligence has altered human existence. Such an understanding may guide how AI technology is integrated into a wide array of areas in a manner appropriate to and respectful of local cultures.A total of 10 participants, aged 18-35, represented varying cultural backgrounds in this study. The study employed a qualitative approach. It focuses on conducting in-depth interviews and observational analysis with participants responding to AI-generated visual stimuli. The research applied a mixed methods design to objectively encompass subjective experiences and perceptions of how AI-generated picture stories were received in different cultural settings. This study underscores how cultural power shapes people's feelings about AI. The notion that cultures, perception and technology can come together convolutely is rather new. Still, it is central to making AI technology genuinely successful and appropriate for different aspects people are oriented toward. This research used a mixed method design to cover the subjective experiences and perceptions of how AI-generated picture stories were seen in other contexts, using a photo-elicitation method for different cultures. This study supports the issue where cultural power influences how a person perceives AI. This was a relatively new idea — that cultures, perception, and technology could all somehow fold in on themselves to inform one another — but it is at the very core of what will help to make AI technology as successful as it should be and appropriate for the dimensions of existence that

humans experience. AbstractThis study emphasises the necessity of multiple mechanisms for deploying AI technology along multicultural borders and seeks to deepen our understanding of interlinked human–AI dynamics across diverse cultural contexts.

## KEYWORDS

# IMPACT OF NEUROFEEDBACK ON EMOTIONAL RESPONSE TO VISUAL COMMUNICATION DESIGN

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## ABSTRACT

The theoretical development of user experience is motivated by the increasing significance of user-centric design and the crucial role of emotional engagement. Neurofeedback has become a reliable technique for deciphering the fundamental brain mechanisms associated with emotional states, especially those induced by external stimuli. We suggest gathering and examining the dynamic interaction of eye-movement activity using neurofeedback methods, enabling a more comprehensive understanding of how visual design elements provoke emotional responses.Following the experimental framework of this study, participants see the diverse range of visual stimuli by carefully including various design elements, such as colour schemes, shapes and pictures, as well as layout modifications. Simultaneously, an eye-movement tracker is employed and gathers immediate eye-movement patterns. The neurofeedback responses enable a comprehensive understanding of emotional responses toward visual stimuli. The collected data includes quantitative measurements obtained from the eye-movement tracker and qualitative feedback from participants. The findings are meticulously examined to discern patterns and linkages between the neurofeedback and emotional responses.

## KEYWORDS

Neurofeedback, Emotion, Visual Design, Eye-movement Tracker.

# A STUDY ON THE INFLUENCE OF LIGHT COLOR IN TRUST-BASED DECISION-MAKING

## ABSTRACT

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Color and light color stimuli have already been proven to be able to impact humans on a psychological and physiological level. Although, depending on the context it can have different degrees of influence, which means that color impact can end up being so subtle it becomes irrelevant, or so strong it ends up being a key factor to consider. Understanding possible implications of light colors can allow informed choices in the endeavor of improving experiences and interaction by using inherent elements of a design, like lightning and color. Thus, the present study aims to evaluate if light color is an influencing factor in people's trust when it comes to social and interpersonal decision-making, - trust in others, trust based conflict resolution, and relationship choices - and if gender is a differentiation factor. To this end two independent groups were used, one to test the red light and the other the green light. The influence of the light was tested by inserting the participants in a controlled environment with a single red or green light source and presenting them with trust based narratives that depicted decisions made by a fictional character. Their task was to rank the character's decisions using an agreement scale.The results show that light color can have a influence on trust depending on context, especially in cases where emotions are heightened by stressing factors, and that gender is a differentiation element, with male´s trust based decisions being influenced by color, but not females.

## KEYWORDS

Color, Green and Red light, Decision-making, Interaction Design, Gender Differentiation, Trust.

**FASHION AND TEXTILE DESIGN**

# SESSION 2

**Moderator:** Ana Cristina Broega

**Room:** 223
**Time:** 16:00-18:00

# DEVELOPMENT OF A NEW CLOTHING PRODUCT THROUGH UPCYCLING - FROM JEANS TO TOP

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## ABSTRACT

The following article highlights the importance of the upcycling process by upcycling a pair of jeans into a stylish top with semi-open back detail. This study case exemplifies how upcycling can add significant value to discarded garment, promoting a more circular and sustainable fashion ecosystem. By transforming a traditional denim piece into a contemporary and fashionable garment, the "Jeans to Top" case study proves the creative potential of upcycling in regeneration of discarded garments. This practical example emphasizes the dual benefit of upcycling - reducing textile waste and the development of new garments through design techniques.As the fashion industry increasingly embraces such practices, this study not only addresses environmental concerns but also strengthens the way for a more responsible and imaginative approach to fashion production and consumption. The "Jeans to Top" case study serves as a tangible example of the positive impact that upcycling can have into the transformation of fashion into a new sustainable and circular industry.The methodology of this paper is based on a qualitative approach. A straightreflection of the transformation process enhanced a practical dimension to this study, through data compilation by document exploration. This study contributes to a larger understanding of the ramifications and benefits of upcycling in the fashion industry.

## KEYWORDS

Fashion Sustainability, Slow Fashion, Upcycling.

# THE IMPORTANCE OF BIOFABRICS COMBINED WITH SUSTAINABILITY IN FASHION COLLECTIONS

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## ABSTRACT

This paper aims to draw attention to the negative impact of fast fashion, which produces a huge amount of wasted clothing in a short space of time, has a linear life cycle and ends up in landfills, causing increased pollution in the environment, harmful effects on human health due to the chemical constituents of synthetic fibers, and a negative social impact thanks to child labor and labor exploitation, resulting in low wages. On the other hand, more and more biofabrics obtained by natural or organic processes from nature are appearing. This allows consumers to change their habits and make other choices, choosing textiles that are less harmful to the environment and human quality of life. The aim is to create a creative capsule collection using biofabrics such as organic cotton, pinatex and recycled fibers, with a diverse color palette and materials with shiny finishes, in order to differentiate itself in the sustainable fashion market, presenting a fair price and being made ethically, as a way of helping to prevent the negative impact of the fashion industry. The methodology applied consists of bibliographical research, with the aim of carrying out a literature review, where the relevant themes are explored, and after analysis and reflection, the project phase of creating a sustainable fashion collection began. The collection was then idealized, planned, created and executed.

## KEYWORDS

Sustainable Fashion, Capsule Collection, Biotecidos, Bioluminescence.

# SUSTAINABILITY AND CIRCULARITY IN TEXTILE INDUSTRY: NEW APPROACH FOR DEVELOPMENT OF FASHION PRODUCTS WITH TEXTILE PRE-CONSUMER WASTE

## ABSTRACT

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The fashion system and industry are very important and strategic sectors for supporting the global economy, while at the same time causing one of a major environmental impact. Every day we see a growing concern in society about environmental issues, making necessary a rethink of production procedures in the textile and clothing industries. The fashion industry is primarily characterized by the product life cycle; labor exploitation; increasing consumption of non-biodegradable synthetic fibers such as polyester; unrestrained consumption and subsequent waste. This has led to a new paradigm marked by concern for various environmental issues, such as reducing water consumption, chemical usage, and energy, thereby striving to produce in a more sustainable manner. Concepts such as ethical fashion and sustainable fashion are currently leading scientific and industrial research in the search for new solutions with pre-consumption waste: natural and synthetic fibers and fabrics.In this manner, the objectives to be explored are intertwined with the potentials and resolutions within the fashion industry, pertaining to the advancement of their systems and their communication methods with consumers. Consequently, companies must reassess their strategies and reconsider their decisions, prioritizing new business models such as the "Circular Economy" as a competitive edge in the industry using the J.Gomes case study for this research.

## KEYWORDS

Textile Recycling, Circular Economy, Fashion Design, J. Gomes.

# APPLICATION OF UPCYCLING ON DISCARDED CLOTHING IN VILA MARIA (SÃO PAULO, BRAZIL): A CASE OF STUDY ON JEANS ARTICLES

## ABSTRACT

Regina Sanches

Francisca Mendes

Adriana Duarte

Mauricio Araujo

Maria Issac

Currently, the fashion market is driven by the fast fashion model, which is mainly responsible for the increase in clothing production volume. It's a strategy to force consumers to buy more and rotate collections quickly. In this system, retail stores provide consumers with collections with limited pieces and sizes, inducing consumers to buy and discard products at a rapid pace. The objective of this article is to present sustainable solutions to produce new products, using jeans pants discarded in the Vila Maria region, in São Paulo (Brazil), as raw materials, aiming to extend the life cycle of products discarded by consumers. Methodologically, bibliographical and exploratory research were used, and a case study was carried out during workshops for artisans in the city of Ibitinga (São Paulo, Brazil). The pieces collected in the *Promorar* community were sanitized and sent to Ibitinga, for an upcycling workshop. The results obtained showed that there is feasibility in reusing items of clothing discarded by the *Promorar Vila Maria III* community.

## KEYWORDS

Denim, Upcycling, Sustainable Products.

# FUNCTIONAL WOOL FABRIC DESIGN OPTIMIZING THE COMFORT OF ACTIVEWEAR CLOTHING

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## ABSTRACT

The current trend towards experiencing and practicing outdoor activities requires using activewear clothing whose design favors comfort, particularly thermophysiological comfort. One of the solutions to achieve adequate levels of this comfort is the use of functional fabrics in clothing design. One of the relevant aspects of these projects is the research on the interaction between design and technology. The development of fabrics to provide clothing with pleasant thermophysiological comfort levels for the user in harsher climatic environments cannot detract from ergonomic comfort, which guarantees the necessary and natural movements of the human body. The research was developed within the scope of the TexBoost R&D Project to design functional composite fabrics tailored for activewear apparel. In the research work, three trilaminated fabrics were developed, always considering for the baselayer or the outerlayer a FITECOM wool blend woven fabric, or knits and woven fabrics from different origins and compositions. To reinforce the functional character or contemporary aesthetics, two functional membranes with distinct characteristics, previously chosen from a group of four membranes, were used for the midlayer. The results of laboratory tests constitute an excellent tool for designing functional fabrics for activewear clothing, optimizing the balance between thermophysiological comfort, sensorial and body movement comfort and fashionable aesthetic.

## KEYWORDS

Functional Activewear Design, Trilaminated Wool Fabrics, Fabrics Comfort Properties.

**INTERIOR AND FURNITURE DESIGN**

# SESSION 3

**Moderator:** Fátima Pombo

**Room:** 224
**Time:** 16:00-18:00

# DESIGN FOR E-COMMERCE SUSTAINABILITY: CONTRIBUTION TO A SUSTAINABLE PROPOSAL FOR SUPERMARKET DELIVERY SERVICES

João Tinoco

Cláudia Lima

Rui Mendonça

## ABSTRACT

In recent years, there has been substantial growth in e-commerce services. Regarding food retail services, several requirements and peculiarities for product preservation during transport cause excessive consumption of single-use plastics, which can be harmful to the environment. The aim of this study is to contribute to sustainable solutions for supermarket ecommerce services, replacing single-use plastics with reusable equipment with high longevity.Mixed methods were applied for this study including a participant observation of a real-operations context test of the proposed solution in the store of Continente in Aveiro, where the picking and expedition processes were evaluated with extensive data collection.The solution comprises a set of components designed to adapt to the equipment currently used in Continente, as well as many other supermarkets worldwide. It is expected that this solution will contribute to a significant reduction in singleuse packaging materials, such as plastic bags and protective, spill-resistant plastic packaging. In addition, the designed components improve product protection during transport, ensuring their physical integrity.The results of a real-operations test, coupled with the collaboration of designers, engineers and experienced operation employees of Continente Online, substantiate this proposal as a viable solution, providing important improvements to the service.

## KEYWORDS

Design, Sonae, E-commerce, Single-use plastics, Sustainability.

# THE RELEVANCE OF PRESERVING THE MATOSINHOS HOUSE AS CULTURAL HERITAGE USING VIRTUAL REALITY

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## ABSTRACT

The purpose of this article is to present and discuss a historical house project that was transposed into virtual reality, to be preserved as digital cultural heritage. The Matosinhos House, in Portugal, is part of a residential project designed by the architect Álvaro Siza Vieira in 1955–56, is the historical house that was chosen as case study. The article displays the historical significance of the project, as well as the method applied to transpose it into virtual reality. The goal is to promote access to digital cultural heritage based on reliable and accurate interpretation of the collected data.

## KEYWORDS

Cultural Heritage, Matosinhos House, Virtual Reality, Design Methodology.

# SOUNDSCAPES

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## ABSTRACT

The present investigation consists of the design of sound energy absorption panels with the aim of promoting well-being in both the aesthetic and acoustic aspects of the spaces where they are applied. The design project, titled " Soundscapes", aims to contribute to the comfort of users by addressing the usage and enjoyment needs of spaces, resulting in favorable conditions for communication and minimizing the undesirable effects of reverberation. The dimensions of the panels have been carefully designed to adapt to different types of spaces, either through the repetition of a module or arranged individually, providing visual harmony. The construction of the panels involves a support made of black cork particleboard, onto which layers of 5mm cork particleboard are applied. The selection of these materials meets the product's requirements, as they exhibit natural acoustic properties and have a warm surface, aligning with the environmental considerations demanded in today's context. This project was financed by the INOVC+ proof of concept, in ranking 3 and had a team of five researchers: José Simão (main investigator), Ângela Henriques, Daniela Pedro, Estrela Nunes and Tiago Silva (co-investigators).

## KEYWORDS

Acoustic Absorption, Cork Particleboard Acoustic Panels, Acoustic Treatment, Customized Panel Solutions.

# EXHIBITOR SYSTEM

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## ABSTRACT

The present document introduces the "Exhibitor System" project. These display system are composed of a set of flat elements that allow the arrangement of bi and three-dimensional objects. Additionally, the system contributes to the dynamism and organization of exhibition spaces.The solution enables easy transportation and storage of components, considering that they are flat pieces constructed from lightweight materials. Assembly and disassembly are facilitated by adaptable interlocking mechanisms, without the need for any gluing or hardware. This project was financed by the INOVC+ proof of concept, with ranking 2, and had a team of five researchers: Ana Alice Afonso (main investigator), Ângela Henriques, Daniela Pedro, Estrela Nunes and José Simão (Co-investigators).

## KEYWORDS

Exhibitor System, Digital Manufacturing, Modular Displays, Docking systems.

# TUBULAR STEEL FURNITURE IN PORTUGAL: TOWARDS MODERN DESIGN

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## ABSTRACT

Originating from a study on Portuguese design history, this article explores into the emergence of tubular steel furniture in Portugal. The research review allowed identifying some influencing factors towards the earlier applications of tubular steel in Portuguese furniture. Through mechanized production, European standardized furniture assumed different roles in the living environment. Practicality and functionality trumped aesthetic beauty. The dissemination of the European modern style gained traction, significantly aided by the rising popularity of tubular steel furniture. Concurrently, certain Portuguese entrepreneurs began recognizing machinery as a pivotal instrument for production development. Beyond enabling mass production, machinery facilitated faster, more efficient, and cost-effective manufacturing, allowing for a diverse range of pieces in various materials. In Portugal, pioneers in this furniture typology were primarily driven by hygienic and economic trends, specifically in the realm of interior design for sanatoriums. In the 1930s, the imperative for social infrastructure to combat tuberculosis necessitated the fabrication of hospital furniture and equipment -chairs, armchairs, tables, and desks. This demand spurred the modernization of the metallurgical industry, resulting in the production of chrome-plated metal tube furniture to cater to national health programs. Evidently, the inception of metal tube furniture design did not originate from architects or decorators. Portuguese designers drew inspiration from foreign furniture catalogs, eventually popularizing the utilization of tubular steel in industrial production. Over time, metal became a staple in Portuguese industrial design due to its functional concerns and low production costs resulting from serial manufacturing. However, it wasn't until the 1960s that metal furniture found its way into office settings, marking the onset of the first design collaborations within factories employing a structured design project methodology.

## KEYWORDS

# THE CERAMIC PLATE OF THE MEDIUM/HIGH GASTRONOMY SEGMENT - SURVEY AND TRENDS

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## ABSTRACT

This study presents the results of a public survey, through a memory exercise, in relation to the ceramic plate presented in a tasting experience in the context of the medium/high segment of gastronomy in Portugal. The aim was to assess the choices that respondents make in relation to the visual characteristics of the ceramic plates used in the experiment. We used a qualitative methodology, with analysis and discussion of the results of the survey applied through an online questionnaire, and we observed that the colour of the ceramic plate is not regarded in favour of the material and shape, not because it is seen as irrelevant, but because it is inseparable from the whole. The study is interspersed with know-how inputs how from Portuguese ceramics industry; authors who have dedicated themselves to these areas; and contributions from interviewed chefs. We have learnt lessons from the intersubjective dimension, providing reflections for a better understanding of what customers retained from the ceramic plate through their opinions and preferences. And we set them against those ceramic models prevailing in this context, indicating paths/trends that designers and chefs can use in their projects.

## KEYWORDS

Ceramic plate, Material, Shape, Colour, Trend, Obsolete.

# DESIGNING THE FUTURE: BIONEURODESIGN AND THE NEW FRONTIER OF HUMAN-CENTRIC INNOVATION

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## ABSTRACT

Bioneurodesign™ emerges as an innovative interdisciplinary field, blending biodesign, neuroscience, and systemic design thinking to pioneer a new frontier in human-centric innovation. It introduces a robust six-stage methodology to cultivate solutions that resonate with the human neurological experience, harmonizing with our innate biological responses and the urgent demands of environmental sustainability. This paper explores the integration of advanced artificial intelligence to personalize and enhance the design process, underscoring a commitment to sustainable practices and technology that evolve in step with societal needs. Anticipating a paradigm shift in the design industry, the findings reveal the transformative potential of Bioneurodesign™ not only to enrich human well-being but also to guide responsible innovation across diverse applications. This vision for future envisions a pivotal role for design, shaped by deep insights into human-environment interactions, to support global well-being and the longevity of our natural world.

**DESIGN EDUCATION**

# SESSION 4

**Moderator:** Carla Cadete

**Room:** 225
**Time:** 16:00-18:00

# DESIGN AND (IM)MATERIALITY: DESIGNING FOR A REGENERATIVE AND SOCIALLY ETHICAL FOOD SYSTEM

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## ABSTRACT

Food systems are facing serious challenges in the social, economic and environmental dimensions. This article aims to revitalise the role of design in the transition to a regenerative food system, adopting ethical principles. A literature review was carried out that crossed different themes, to stimulate reflection on the involvement of design in the food system. Next, four evolutionary stages were planned and presented, complemented by conceptual models that resulted from the research carried out and relate the different theoretical subjects, in order to generate new perspectives on the topic addressed. The effective contribution of this study lies in demonstrating that designers, together with other stakeholders, can design useful solutions and generate interdisciplinary knowledge related to the food system. Furthermore, it is understood that a greater contribution from social design and inclusive design is needed to address several of the problems of the food system and, consequently, significant and mutually beneficial changes occur. The expected results focus on the need to carry out additional research to deepen the relationship between design and the food system, in order to minimise adverse impacts on the environment, human health and future generations.

## KEYWORDS

Regenerative Design, Stakeholders, Food System, Ethical Design.

# SHAPING THE FUTURE THROUGH DESIGN: INTEGRATING SYSTEMS THINKING IN COMMUNICATION DESIGN EDUCATION

## ABSTRACT

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This paper examines the transformative potential of integrating systems thinking in communication design education, highlighting the current shortfall in its application. Using a case report about a course assignment in an undergraduate Graphic Design program in the United States, this paper demonstrates how this approach can foster a deeper understanding of complex, interconnected problems, thereby empowering emerging designers to create more impactful, sustainable solutions with a greater sense of accountability, agency, and empowerment. These projects serve as a testament to the shift from traditional clientdriven pedagogical models towards a more inclusive, participatory design process where design deliverables are not predetermined, but rather emerge through the design process itself. The discussion argues that such a pedagogical shift in communication design education is essential in preparing designers to effectively contribute to social and environmental impact projects, in alignment with the Sustainable Development Goals of the UN Agenda 2030 and the New European Bauhaus initiatives.

## KEYWORDS

Communication Design, Systems Thinking, Design for Impact, Design Education, Case Report.

# EXPERIMENTAL AND CREATIVE STRATEGIES BASED ON DIGITAL MANUFACTURING APPLIED TO DESIGN EDUCATION

## ABSTRACT

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This paper reports the development of a practical exercise carried out with first-year students of the Master's Degree in Product Design (MDP) at the Lisbon School of Architecture (FAULisboa), in the Materials and Prototyping course unit, focused on acquiring skills in digital manufacturing technologies and search for more sustainable materials. Currently, the complexity of design activity has been supported by these technologies for the development of products, services and systems, applied in the different phases of the design process, considering the compatibility of materials and Industry 4.0 technologies. The aim of our research is to explore the creative potential of digital manufacturing in the design process, in particular in the development of customised and flexible modular system solutions and the selection of the most sustainable materials. As a method to support this research we carried out a case study, combining a systematic review of literature with empirical research, based on an exercise,which aims to answer the following questions: How to prototype? Why prototyping? Which materials to prototype? As a result of this exercise and after the phases of Theoretical knowledge, Applied knowledge and Reflection, carried out by the students, we concluded that digital manufacturing technologies make it possible to experience alternative and creative solutions, with diverse materials, considering customised solutions. That provided guidance on a pedagogical practice based on experimental and creative strategies applied to teaching digital manufacturing materials and processes for Product Design, highlighting the importance of these technologies in supporting innovation-oriented design activity.

## KEYWORDS

Product Design, Materials and Prototyping, Modularity and Creativity, Customisation.

# BRIDGING INNOVATION IN MATERIALS SELECTION AND DESIGN EDUCATION

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## ABSTRACT

Novel models play a crucial role in conducting a systematic literature review within the material selection field, highlighting their significance in Materials and Design Education. These models pave the way for incorporating contemporary topics into product development and design, such as sensory attributes, circular design practices, and active and experimental learning. The challenge within the academic sphere primarily revolves around the technical and theoretical frameworks employed by universities and educational institutions. Despite these challenges, the emergence of disruptive ideas is gaining traction, offering fresh perspectives as they are integrated into the curriculum. The literature review, as part of this research study, sheds light on innovative contributions to the pedagogy, methodologies, and tools for material selection in Design Education, setting the stage for future advancements in the field.

## KEYWORDS

Design Education, Materials Selection, Methods and Tools, Pedagogies and Skills, Systematic Review.

# RESHAPING DESIGN EDUCATION: CURRICULUM DIVERSIFICATION FOR A PLURIVERSAL PEDAGOGY

## ABSTRACT

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This article explores curricular structures in the field of design, with a focus on attempting to study inclusion from the ground up. The importance of addressing various realities and diverse cultural, economic, and social perspectives influencing design education and practice is understood. The methodology of the document follows the Emerging Transition Design Approach, and this proposal consisted of a literature review followed by several analyses of case studies. The paper's methodology was a literature review followed by various case study analyses. Based on an initial study of 16 institutions, this research highlights those with structures closer to inclusion criteria. University stakeholders were interviewed, and data was analyzed through a transitional method regarding their understanding of inclusion and where/how they genuinely implement it in their curriculum and teaching. This article argues that inclusion is not a unidimensional issue but a multifaceted spectrum where economic, social, political, and cultural issues intertwine and profoundly influence its meaning and practice. Although many higher education institutions are beginning to incorporate inclusion into their curricula, the research emphasizes the significant barriers to achieving full inclusion. In this scenario, a need emerges for the educational domain in the design field to stop importing methods and curricula and to value what best represents its history. This shift requires the implementation of meaningfully inclusive pedagogies that promote emancipatory and plural design, capable of incorporating many perspectives and cultural experiences.

## KEYWORDS

Design Pedagogy, Design Curriculum and Educational Policies, Inclusive Design.

# DESIGNING FOR CHANGE: A PEDAGOGICAL PRACTICE INVOLVING UNDERGRADUATE STUDENTS

## ABSTRACT

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This article aims to present and describe a pedagogical practice implemented at Lusófona University during the Springer Semester of 2022/23 with undergraduate students in the 3rd year of Communication Design. The practice builds upon a previous project with the same students, conducted in 2021, for the now_you_see_me_moria (NYSM). This movement intended to raise awareness about the humanitarian crisis at Moria Camp in Lesbos, Greece and has collected 446 posters from graphic designers and students worldwide, including ten posters from Lusófona Design students, through a website and Instagram profile. To further support the organisation, the same group of students and their Design professor, also the author of this article, organised a poster exhibition in two Porto subway stations in May 2023. The exhibition started with an international conference with invited speakers, including the NYSM coordinator. The creative process was done using the Design Thinking methodology. The article has four main parts: introduction, literature review, pedagogical practice (methodology, exhibition, conference, balance), and final considerations. This academic initiative proved to be a valuable opportunity for several reasons: (a) provided design students with responsibility, collaboration, teamwork, practical skills, and motivation; (b) emphasized the responsibility of design educators to inspire students to use their creativity beyond profit-driven motives; (c) provides a tangible opportunity for students to help those most in need; (d) bridged the gap between theory and practice; (e) equips undergraduates with the necessary skills and attitudes to provide innovative responses to a changing world; (f) fostering social engagement and driving positive social change; (g) also, empower design students to a societal impact.

## KEYWORDS

Now_you_see_mee_moria, Porto Subway Exhibition, Lusó-fona University, Pedagogical Practice, Empowering Design Students, Societal Impact.

# REVISITING ACADEMIC DRAWING: EVALUATING THE IMPACT OF THE BARGUE WORKSHOP AT THE ANIMATION STUDY PROGRAM

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## ABSTRACT

This paper evaluates the effectiveness of a Bargue drawing workshop in improving the drawing skills of animation students at Universitas Negeri Malang (UM), Indonesia. Over a five-day period, 30 students participated in intensive sessions totaling approximately 25 hours. A variety of qualitative data collection methods were utilized, including observation notes, analysis of drawing outcomes, recordings of postworkshop discussions, and student reports. The research aimed to assess how the Bargue drawing method influences students' drawing abilities and their learning process. Findings revealed significant improvements in students' drawing skills and highlighted a transformative educational experience, marked by shifts in perceptual skills, enhanced understanding, and technical proficiency. The study underscores the Bargue method's role in offering profound educational insights for its integration into animation education. This contribution enriches the dialogue on teaching strategies within the art and design field, emphasizing the enduring importance of traditional academic drawing in contemporary education.

## KEYWORDS

Bargue Drawing Method, Animation Skill Development, Pedagogical Strategies, Classical Drawing Techniques, Participatory Workshop.

# SESSION 5

**Moderator:** Ana Moreira da Silva

# PHOTOGRAPHY, MEMORY, AND THE CAR PARK IMAGE

## ABSTRACT

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The parking garage is known as a very regular space. They are typically standardized multiple story structures. For the driver they have entered an alien environment not designed with them in mind. The average driver can find it hard to remember where they have left their vehicle. With the ubiquity of the camera in the smartphone many drivers use their camera as their mnemonic device. I will look at this as a practical memory tool as well as see how this relates to how we use the act of photography as form of memory. Questions addressed in this paper will include, how is space depicted in these photographs, is there an understood conventionalization to such images and do we refer back to the images when finding our car? These questions will be addressed from a theoretical and experiential perspective.

## KEYWORDS

Photography, Memory, Presence, Otherness, the Photographic Object, Mnemonic, Car park, Aporia Spaces.

# MODELS OF PARTICIPATORY PROCESSES AND THE PUBLIC'S RELATIONSHIP TO THE ENVIRONMENT

## ABSTRACT

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With reference to fieldwork research and examples of artworks produced using ice and an overhead projector (OHP), the paper presents practical experiments in documentation and generation of environmental data visualisations aimed at reaching diverse audiences. The empirical methodology of the research involved designing and testing models of participatory processes relating to the ambient and ephemeral properties of ice to help the public reflect on their relationship to the environment. The article explores from the human perspective the role of individual actions and how artists /designers can stimulate awareness at a local /grassroots level to help address and understand unpredictable and random influences that exist in our constantly changing climate and environment. The paper demonstrates benefits of incorporating public collaboration and participation into 'the Environmental Debate' and the value of empowering people through better connection with their environment to help them develop a greater understanding and resilience in dealing with issues relating to the climate change.

## KEYWORDS

Participatory Models, Environment, Ice.

# RECREATING MATERIALS: NATURE AS AN ARTISTIC ELEMENT

## ABSTRACT

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From a very early age, we understood that nature is a key element present in all artistic forms. Whether as a theme and motif or as a material, artists have always had a strong connection to nature. Landscape, as a term, becomes the driving force for artists to continue working with it, and it is constantly evolving. The nature we know and encounter today, is not the same as it was in past centuries, but over the years it has always brought relevant stimulation and discussion. Today nature should be a place for learning about its own limits, where the artist should not be an intruder taking unbridled advantage, but rather someone who puts the conscious use of resources into perspective. We therefore think of the materials used in the field of fine arts as an engine for research and recreation. Since they have multiple possibilities for adaptation, a material that at the beginning of its production was conceived for one purpose only, is now examined, broadening its possibilities of response to different application situations, while seeking to achieve sustainable production. In this research, the construction of drawing materials is tested for application on different supports than usual, creating mental landscape that dialogue with the space in which they are found.

## KEYWORDS

Nature, Landscape, Natural Materials, Recreation, Sustainability.

# "DO TIRAR POLO NATURAL"

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## ABSTRACT

This article aims to question the concept of the natural and the artificial in the context of contemporary creation. Focusing on the field of human sciences research, this article aims to address the issue of the creative process in a world in which the artificial is increasingly valued to the detriment of the natural world. In a period in which the importance of artificial intelligence in various fields of the humanities is much discussed, we aim through this observation, and above all as active researchers, to promote a pertinent discussion about what is thought to be: an artificiality and a naturality, in various social fields, such as: the arts, spirituality and contemporary society. This paradigm focuses on young higher education students, in whose context they feel devalued because they feel all this artificiality is invading and overtaking their intellectual, emotional and affective capacity. In this way, the artificial world as we understand it, in which we have created studies about everything, calculated, measured, discovered how it works, and naturally, from these, we have taken better care of our health, our bodies and now the planet. However, now that powerful machines and even artificial intelligence solve everything, but always in an artificial way, how do human beings adapt? What is the value of the human being? Or will the artificial machine override the natural? But what is natural if everything created by human beings is in itself an artifice to represent the world around them? Among the questions raised, what are we talking about when we say 'what is natural'? Based on a text by Francisco de Holanda (1517-1584), published on January 3, 1549, whose title: "Do Tirar Polo Natural", is a dialog dedicated to the subject of painting or drawing a portrait live. In this way, the use of sophisticated technology replaces human mechanisms, such as voice and expression, serving a creative purpose in the field of the arts. In this context artificial also conveys a power of communication and seduction to our senses, as well as providing artistic production results. In this context, it is a reflection, as well as pure research, to analyze from the basis of mathematical

reasoning, the oldest in the human world, a way of observing the world and recording it, whether through art, poetry, music or any other area of human creation.However, this observation has as its starting point, on the part of the researcher, a look at the student in the field of arts and design.

## KEYWORDS

Creativity, Technology, Pedagogy, Humanity.

# "RATINHOS", MUSICAL ICONOGRAPHY AND POPULAR CULTURE: 19TH -CENTURY FAIENCE FROM THE MANUEL CARGALEIRO FOUNDATION

## ABSTRACT

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The words ratinho(s)/ratinha(s) designates the Beirã population (from the northeast Portugal) who moved seasonally to Alentejo (southeast Portugal) to carry out agricultural work. The lack of work opportunities combined with the needs of the poorest social classes from the Beiras region dictated these migratory movements. It was the name ratinhos that would be used to designate the faience made in Coimbra, which would represent these social types. The faience ratinha was characterized by its low cost, durability, and rich and appealing decoration. Such decoration includes the depiction of musicians mainly on plates. It is the aim of this chapter to analyze seven ratinho plates with musicians, from the Manuel Cargaleiro Foundation in Castelo Branco (Portugal). As such, the following research questions were asked: What musical instruments are represented? Who is playing? What is the gender and social classes of the performers? What are the iconographic models of this faience decoration? In this way, this research intends to fill a gap by providing a musicological study in an area that has not been addressed by the scientific community.

## KEYWORDS

"Ratinhos", Faience, Musical Iconography, Organology, Manuel Cargaleiro Foundation.

# "TEATRO, MÚSICA E CINEMA": THE MUSICAL INSTRUMENTS IN THE DECORATIVE MURAL TAPESTRY IN THE HALL OF THE TEATRO-CINE DA COVILHÃ (PORTUGAL)

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## ABSTRACT

On May 31, 1954, the Teatro-Cine da Covilhã, nowadays called Teatro Municipal da Covilhã (Portugal), was inaugurated. In the entrance hall, on the wall of the staircase, a tapestry called Teatro, Música e Cinema, by Tapetes de Portalegre Lda., today called Manufatura de Tapeçarias de Portalegre, has been displayed since the opening day. As a large tripartite mural tapestry, the work is a reproduction of a cartoon, a manual technique, which had as its starting point an original by an artist. This is João Tavares (1908-1984), painter, watercolourist, draftsman, and teacher at the Liceu de Portalegre. The tapestry we will study has several musical and dance motives in dialogue with other arts, like the Theatre (with allegorical representations of a stage, a scenario, and male and female figures), Music (musical instruments or a female figure linked to *mousiké*) and the Cinema (with allegoricalrepresentations of a horse or a star with luminous rays or a cinema reel). As for the musical instruments,these appear to have references to elements from Classical Antiquity that extend to other later temporal landmarks. Finally, this chapter aims to disseminate the study of the *Teatro, Música e Cinema* tapestry in a holistic way. Thus, the tapestry was described and analysed from an iconographic and iconological point of view, addressing João Tavares' aesthetic choices, as well as the historical and acoustic aspects of the Teatro-Cine da Covilhã.

## KEYWORDS

Teatro-Cine da Covilhã, Portalegre Tapestry, João Tavares, Musical Iconography, Organology.

# ONLINE SESSION 1

**Moderator:** Helena Barbosa

**Room:** 227
**Time:** 16:00-18:00

# THE BULGARIAN FOLKLORE ORNAMENT - A MEANS OF VISUAL COMMUNICATION

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## ABSTRACT

The career development path in art and design goes through personal awareness of the abundance of differences between cultural communities. The preservation and revival of local traditions is an important factor and provides a basis for conceiving an original creative product that is interesting and recognizable to the cultural industry worldwide. Learning to respect cultural and historical heritage is a fundamental stage in the education and maturation of a contemporary artist. The apprehension and interpretation of the Bulgarian folklore ornament by students and professional designers is an efficient approach towards realization of their individual creative pursuits in the form of sustainable practices. This study examines the Bulgarian embroidery patterns as a means of visual communication in the past and interprets it through the prism of graphic design. The aim is to distinguish communication practices that are common to tradition and modern times and to draw conclusions about the presence of inherited visual, semantic and plastic characteristics and the possibilities to enrich modern graphic expression.

## KEYWORDS

Ornament, Embroidery, Symbol, Visual Communication, Graphic Design.

# REGENERATIVE SPACES FOR HOSPITALITY EXPLORING INNOVATIVE DESIGN STRATEGIES FOR SUSTAINABLE TOURISM EXPERIENCES

## ABSTRACT

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Contemporary tourism, particularly hospitality spaces, have a significant impact on natural ecosystems (U.N., 2023). This paper discusses how design can support the transition of space-product-service systems for hospitality into sustainable systems, with a focus on spaces. Employing a regenerative approach to manage the complexity of those systems, processes that restore biodiversity, repair damage caused by human actions, and regenerate natural ecosystems can be described. This will result in a net positive impact and the restoration of conditions that allow for the coexistence of plant, animal, and human species. In the first part, the paper presents a research-based approach that offers a conceptual framework for integrating design-oriented processes into the development of hospitality spaces in the tourism sector. The second part presents the development of a pilot case study, Hòstraka, a regenerative floating resort, using a design practice-based approach. This case study could serve as a practical example for stakeholders. Hòstraka, winning project of Sustainable Hospitality Challenge 2023, focuses on aquatic ecosystems due to the alarming state of water pollution and the importance of water for future water-based tourism. As a nature-inspired concept, the project combines a water filtration system to collect microplastics with immersive experiences for guests to encourage behavioral changes and establish a product-space-service system that enhances sustainability in tourism. The paper contributes to the advancement of sustainable tourism with a focus on hospitality spaces by introducing and improving design strategies that implement regenerative approaches to design for hospitality.

## KEYWORDS

Design for Hospitality, Regenerative Spaces, Sustainable Tourism, Interior Design.

# SUSTAINABLE POSSIBILITIES IN ART EDUCATION

Carolina Galito

Maria S. Barros de Held

## ABSTRACT

This work presents a brief reflection on the role of art in education, sustainability and the reuse of solid waste from consumer goods that are considered mere discards, such as toilet rolls, old magazines, various bottle caps, milk cartons, various packaging, among others, transformed into artistic garments. These materials can be seen to offer new sustainable creative possibilities, so that they can be possibilities, so that they can be explored in their possible unfolding within the creation of clothing as an artistic manifestation. To this end, two case studies are shown, in which sustainable practices were experienced and corroborated in order to analyze the process of constructing clothing, in line with the goals set out by the 2030 Agenda, in an attempt to propose viable solutions and, in a way, outline artistic-sustainable methods that can be replicated in various areas of formal and non-formal education. They are: the "Vagalume o Verde" carnival block, and the "Moda Artística" school workshop.

## KEYWORDS

Arte-Educação, Educação de Qualidade, Sustentabilidade.

# RIO DE JANEIRO'S MUSIC SCENE IN THE MUSICAL ICONOGRAPHY OF THE PORTUGUESE RAFAEL BORDALO PINHEIRO (1875-1877)

Gilberto Vieira Garcia [1]

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## ABSTRACT

The general objective of this paper is to identify how Rafael Bordalo Pinheiro – who is considered the greatest Portuguese caricaturist of the 19th century – observed the musical scene from the capital of Brazil Empire at the end of the 1870's. The caricatures that will be analysed were produced for the periodical "O Mosquito", during the first years in which he worked in that country, between 1875 and 1877. This communication is part of studies on iconography. Erwin Panofsky is the general reference and Tilman Seebass is the specific reference about musical iconography. The reflections carried out encompass the preiconographic and iconographic levels of analysis developed by Panosfsky. Based on this, the specific objective of this paper will be to think about the role of European "Great Music" in the Brazilian music scene in the city of Rio de Janeiro in the 1870's, the affirmation of a Brazilian national "Great Music" and the presence of popular music of black origin in this scene, in the context of Empire Brazil.

## KEYWORDS

History of Brazilian Music, Musical Iconography, Popular Brazilian Music, Carlos Gomes, Rafael Bordalo Pinheiro.

# THE PAST PACKS THE FUTURE. CIRCULARITY AND PREDISPOSABLE PACKAGING HISTORY FOR CONTEMPORARY REUSABLE PACKAGING DESIGN

## ABSTRACT

Gilberto Vieira Garcia

This article draws on a research project being developed within the scope of a PhD in Design at the University of Aveiro (Portugal), grounded in research for design, through design. The main goal is to develop a non-disposable modular packaging system for tableware, through Circular Design and based on the Circular Economy model, for interior spaces, thus reducing waste. The project is being developed in partnership with the Portuguese companies Grestel, Produtos Cerâmicos S.A. and Tintex Textiles S.A. Using a wide range of sources, this article develops original research into the history of packaging, wide-ranging as possible given its unprecedented character. In order to trace packaging from its origins to the boom of disposable packaging for mass consumption it was crucial to look outside the field of Design History: to gather, organize, and link data from various fields of study, including anthropology, archeology, maritime archeology, conservation and restoration, cultural studies, history, namely agriculture, art, marketing, and chemistry history. In addition to the development of form and function, the source of materials, and the various contexts in which has emerged and operated, special attention was given to information available regarding packaging useful life cycle, treasuring illustrative examples. This study highlights the circularity of materials used in packaging, perceived as an ancient response to the protection, storage, preservation and transport of products and goods. The memory of human activity can, therefore, be decisive for Circular Design, serving as inspiration and offering a new field of research for creating value in contemporary reusable packaging.

## KEYWORDS

Packaging History, Packaging Design, Circularity.

# SUBJECTS AND OBJECTS: TRAJECTORIES OF ARTISANAL PRODUCTS, DESIGNERS AND BRANDS IN PORTUGUESE FASHION DESIGN

Mariana S. de Oliveira

Cláudia Albino

## ABSTRACT

The association between design, fashion and handicrafts is a partnership that has flourished since the end of the last century in Portugal, and with different paths over the years, it has had different repercussions on the current scenario, both in terms of cultural production and the production of objects in Portuguese industry. Understanding the importance of this topic, the article, which is part of an initial PhD research project in design, used bibliographical and documentary research in an exploratory-descriptive approach to present the state of the art on contemporary Portuguese fashion projects, brands and designers that use traditional craft techniques. In order to build a foundation for a good positioning of design in this area of research and action, and also to contribute to the sustainability of these processes, the work of designers Helena Cardoso, Alexandra Moura, and the brands Béhen and Martine Love stand out. Although they have been little explored academically in the literature, they are relevant case studies for the subject, concluding that today they generate an attraction for Portuguese national production and that they point to projections of impact on the sustainability of the national fashion industry.

## KEYWORDS

Fashion design, Handicrafts, Portugal.

# THE ROLE OF ERGONOMICS, SUSTAINABILITY AND AESTHETICSIN PRODUCT DESIGN PROCESS

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## ABSTRACT

Nowadays, design plays a crucial role in the quality of life for all sorts of communities. Design as a general subject and product design as a specific discipline has a firm association with people's daily life. Undoubtedly, aesthetics and ergonomics are known as the prominent factors for both producers and end users. Furthermore, sustainable development and design for sustainability play vital role in the design process and manufacturing systems. This descriptive study aims to develop a paradigm for product design based on a synergy between three main subjects: sustainability, ergonomics, and aspects of aesthetics in design. In this research, the data was gathered by literature review, assessment of the previous research works in Scopus, using VOSviewer to evaluate the gathered information, and Google form-based questing via a social network among undergraduate and postgraduate students in design disciplines. Assessment of 85 filled-out questionnaires by students, and read articles emphasized the rationale of firm association between Sustainability-Ergonomics-Aesthetics (SEA). Besides the relationship between design thinking and marketing was considered.

## KEYWORDS

Product design, Sustainability, Ergonomics, Aesthetics.

# EVALUATION AND ANALYSIS OF KNOWLEDGE DEVELOPMENT IN THE FIELD OFMICROARCHITECTURE-BASED JEWELRY DESIGN: AN APPROACH TO AESTHETICS

## ABSTRACT

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The design and manufacture of jewelry is one of the oldest decorative and applied arts. This art, by using the creativity of designers in the design and construction sectors, produces valuable products and ultimately growth of individuals and economies of countries. This article focuses on the design and manufacturing of microarchitecture jewelry. Therefore, a review study was conducted in order to obtain basic information in published articles. In the review section, by searching the keywords Jewelry or Jewellery in the Scopus database, 4,330 articles were extracted and on the web of science,5,260 articles were extracted. In the next step, by searching for the keywords Jewelry or Jewellery and Aesthetics 30 articles and by searching for the keywords Jewelry or Jewellery and Architecture 0 articles were extracted from the Scopus database. According to the obtained information, most of the authors pay attention to materials more than other cases in the design and manufacture of jewelry, and the number of articles in the field of jewelry which are specifically with a microarchitecture approach is very limited. In order to complete the data, a case study was conducted through a questionnaire, and according to the results, it can be concluded that the design of jewelry inspired by architectural features can greatly influence the introduction of the culture and art of a nation, and this style can also attract the attention of tourists and customers and promote the economic growth of the country.

## KEYWORDS

Jewelry, Aesthetics, Microarchitecture.

# CORPOREA: THE PLURAL MATTER OF CONTEMPORARY BODY

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## ABSTRACT

The body is regarded as the only tangible manifestation of human existence, leading to an anthropocentric view. Intellect and matter, both integrated and concentric, expressed all the interactions of the individual with manifest or underlying reality. The rise of contemporary techno-morphism has challenged this unitary vision. The body becomes a medium through which human beings act out their experience of the world. New potential approaches to reality provide plural manifestations of the co-existing self (Nancy, 2000). Corporea is based on two guiding principles: the decentralisation of the self, which no longer resides within the body, but unfolds in a dynamic structure in which the body is central and interconnected with the reality that surrounds it; hybridization, the body is no longer a static, defined entity, but hybridises with technology, the environment and circumstances, creating new forms of existence and interaction with the world. The paper aims to demonstrate how identity is no longer exclusively defined by the biological body, but opens up new possibilities for expression and self-determination through technology and culture. The context of fashion and design plays a key role in exploring the new potential of the body, creating objects that interact with technology and the environment. The paper encourages reflection on the future of the human body and the role that technology plays in shaping human existence, the challenges and opportunities for building an inclusive, conscious and sustainable society. Corporea represents a new paradigm for understanding the body in the age of post-humanism.

## KEYWORDS

# SESSION 5

**Moderator:** Amic G.Ho

**Room:** Auditorium
**Time:** 10:30–13:00

# WAYFINDING FOR A NON-GOVERNMENTAL ORGANIZATION:
# A SIGNAGE SYSTEM FOR BANCO DE BENS DOADOS

## ABSTRACT

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This Social Design project aims to improve the performance and ergo- nomics of the Banco de Bens Doados – in short BBD (can be translated as Bank of Donated Goods) – by proposing new wayfinding and taxonomy systems, which together optimize the user experience and reduce errors. This study used a systematic method to assess the current state of the institution, the wayfinding signage and the needs of users, including staff and volunteers. The analysis revealed several challenges resulting from inadequate signage, unclear paths and a lack of consistency, which impacted the efficiency of the space, task identifica-tion and organization. In response, the project proposes a new signage system, which incorporates clear visual cues, standardized color coding, and intuitive symbols. We conclude that the new system developed competes to improve the efficiency of the institution and increases staff and volunteer intuitiveness and ease in the studied aspects related to the usage of space, workflow and individual and group performance.

## KEYWORDS

Wayfinding, Signage System, Warehouse Logistics, Social Design, User Experience.

# DESIGNING THE VISUAL COMMUNICATION STRATEGY. A CREATIVE WORKSHOP TO BOOST COMMUNICATION EFFECTIVENESS

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## ABSTRACT

The main purpose of this article is to contribute to facilitate the understanding and the design of an integrated Communication Strategy. The specific literature tends to be generic and complex, with few proposals that are easy to understand, teach and implement in design projects. This study used a mixed methodology, with a non-interventionist component based on a literature review and an active research part, where an exploratory project was developed to visualise and improve the understanding and use of a vast number of concepts inherent in a Visual Communication Strategy. The results consist of card sorting for use in group workshops, with the aim of creating conditions for co-operation, avoiding the linearity of the process, as well as ensuring that the proposals are robust and grounded in the company's general strategy, research, and objectives, as well as being sustainable in terms of resources and efficient in terms of their alignment with the profiling of the recipients.

## KEYWORDS:

Visual Communication Strategy, Communication Effectiveness, Strategy Design.

# SNAPSHOT OF THE TYPOGRAPHY OF PRINTED NEWSPAPERS IN PORTUGAL

Ana S. A. Lopes

## ABSTRACT

Historically, printed newspapers were the first means of communication aimed at the masses (Arribas, 2005) and the ones that, most opportunely and for the longest period of time, took advantage of typography and typefaces to communicate their messages. Typefaces are signs with various dimensions of information; in addition to their alphabetic value in linguistic communication, they are signs in the field of semiotics with visual value (Theo von Leeuwen and Gunther Kress, 1995). The main aim of this study was to understand the types of letters used in Portuguese printed newspapers

## KEYWORDS

Typography, Printed newspapers, Typefaces, Communication Sciences.

# BOOK COVER DESIGN AND ILLUSTRATION: A HARMONIOUS BALANCE

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## ABSTRACT

In this article, we try to study the relationship between illustration and design in editorial graphic design projects for book covers. The study begins with some notes on the evolution of the book cover. This is followed by a reflection on the articulation of the language of illustration and graphic design in the conception of book covers. To this end, the function of the book cover and the framework of the cover as a graphic-editorial project are discussed. The dialectic between illustration and message is also explored. Ideas are discussed at various stages, using samples from different literary contexts. At the same time, an attempt is made to understand the relationship between the illustrator and the designer when designing book covers. This relationship between the different languages of graphic design and illustration - and, on another level, that of the author of the text - will be analyzed, taking into account the composition of the elements, the articulation between them and the mutual influence they establish.

## KEYWORDS

Illustration, Book Cover, Editorial Design.

# CONTRIBUTIONS TO A THEORETICAL-PRACTICAL ANALYSIS OF THE EFFICIENCY OF CINE-IMAGETIC TYPOGRAPHY IN THE READING EXPERIENCE

## ABSTRACT

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The thematic of this research, questions the imagistic quality of the written word and the inherent artistic conventions of combination of form, typography, and composition. The focus of this analysis is the significance of typographic compositions, in which words acquire an intentional visualization that can be "understood" even before verbal reading. To our analysis, we used a selection of poems from Sophia de Mello Breyner Andresen to question: How can we amplify semantics and emotional perception of a poem? To answer it, we used a practice-based research methodology defined as a/r/tography (Irwin 2013) and a/r/cography (Veiga 2020), articulated with interpretative phenomenology, ethnographic studies, case studies analysis, focus groups, artistic references analysis, visual research, user-centred research, that helped the construction of typographic laboratory to collect data. The result was the validation of the prototype typographic laboratory, with user experience data collection in an event with a real audience which enhanced the experience of the final interactive typographic installation. The contribution of this research is through the visual interpretation of poems, to create a media-art experience that defies an audience to perceive it and interact in various ways and to the creation of knowledge about imagistic typographic approaches, the use of kinetic an interactive behaviour, to amplify the significance of static text, in ways that can be influential trough the mediation of the reading experience.

## KEYWORDS

Kinetic Typography, Imagistics, Media Art Digital, Interactive Installation, Reading literacy.

# EDITORIAL DESIGN AS A VEHICLE FOR INTANGIBLE CULTURAL HERITAGE: THE "INEFÁVEL" PROJECT

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## ABSTRACT

This study seeks to reflect on how Intangible Cultural Heritage (ICH) and Editorial Design can be related. It does so through an interventionist investigation centred on the development of the design project for the periodical "Inefável". ICH plays a fundamental role in constructing cultural identity and promoting diversity and sustainable development, even though it faces significant challenges in preservation and valorisation. In this context, Editorial Design has emerged as a powerful tool for broadening the reach and understanding of the ICH and promoting the preservation and revitalisation of its manifestations. The project we developed illustrates how communication design (and editorial design in particular) can impact how society transmits, perceives, and values intangible culture. This approach aligns with the principles and goals in the United Nations' 2030 Agenda for Sustainable Development, particularly Goal 11.4, which seeks to strengthen efforts to protect and safeguard the world's cultural and natural heritage. The study highlights the importance of promoting a multidisciplinary dialogue involving the ICH to preserve and enhance the richness of intangible culture for current and future generations.

## KEYWORDS

Communication Design, Editorial Design, Magazine, Intangible Cultural Heritage.

**FASHION AND TEXTILE DESIGN**

# SESSION 7

**Moderator:** Mónica Romãozinho

**Room:** 223
**Time:** 10:30–13:00

# NONCONFORMIST JEWELS: TURN THE PAGE DOWN

## ABSTRACT

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An ecological perspective has forever changed our way of thinking and doing Design. The jewellery industry relates to social problems, on the other hand to aggressive environmental impacts on the planet and this issue stems both from the extraction of raw materials and from the manufacture of the jewels themselves. In this emergency context and considering the Sustainable Development Goals of the UN Agenda 2030, first we must ask why can jewellery be so special for us even in critical moments, and second if these materials are so fundamental to project jewellery for everyday life? We look at the jewel as an object that says something about us, the way we read ourselves, also about the way we position ourselves in the world, as an action of empowerment in it, as an affirmation of our cultural vision or even of argument against a dominant socio-economic context. But it is also necessary to (re)think this field in the image of what is happening in product design for instance, searching for strategic answers, producing less and with better quality (not necessarily expensive materials), and even equating the involvement of the user in the process, in the assembly for instance or in the transformation of the product or its maintenance. This engagement improves the value of the jewel, an object of emotions that can also reflect a critical point of view and not necessarily confined to traditional techniques and designs. We present, in this article, exploratory and nonconformist exercises that were materialized in objects that talk about the state of the world and climate change, about social relations, about a paradoxical individualism and freedom, a consequence of the so-called "hypermodernity" paraphrasing Lipovetsky.

## KEYWORDS

Emotion, Sustainability, Product Design.

# REVISITING THE ILLUSION OF NEUTRALITY THROUGH FASHION DESIGN

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## ABSTRACT

Neutrality has been progressively reinterpreted through the socio-cultural narrative produced over the last decade by the Fashion industry, invested in demystifying gender and expanding the dialogue on diversity, inclusion, and representation. From unisex to androgyny, the idea of neutrality has been creatively explored by designers in multiple ways, which maintains the importance of clarifying these notions, particularly in a moment when they seem to be interchangeably applied along with the concept of genderless and non-binary fashion, as if they were one and the same. However, illustrating different moments in recent history, they also reveal distinctive interpretations of neutrality, seen by unisex fashion through a binary and heteronormative lens, and by genderless fashion as an opportunity to deconstruct (and potentially eliminate) the notion of gender as a reference in the creative process. Although this reflection is not new, it remains in the zeitgeist, often as a source of misconceptions. Therefore, we aim to contribute to this ongoing discussion through the revisitation of the historical and cultural limitations that have heteronormatively designed our constant illusion of neutrality

## KEYWORDS

Neutrality, Heteronormative Design, Non-binary, Genderless Fashion.

# JEWELRY DESIGN MAPS=WELRY DESIGN MAPS

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## ABSTRACT

This article presents a map of jewelry design projects responding to the sustainable development objectives of the United Nations 2030 Agenda and the NEB principles: beauty, sustainability, inclusion, through the related, exploratory Case Reports described below. These are processes and projects conducted by the undersigned teachers and researchers of the Department of Architecture and Industrial Design of the University of Campania "L. Vanvitelli", developed both in international and national research contexts, in particular the Bengems, Bioello, Fomu case reports; and in the academic and commercial ones, in particular the case reports, Jewels of binding sea, A Jewel for Peace, Alkimiya Mag and African Joy. The narrated examples, fielded from 2014 by the research group to today, in different facets and dimensions experiment with the theme of design and the history of jewelry through the reconnection with nature; the rediscovery of the sense of belonging; support for the places and people who need it most; the promotion of sustainable and integrated development of the artisanal and/or industrial ecosystem, achieving significant results.

## KEYWORDS

Jewellery Design, Design maps, Beneficial effects, Sustainability, Ecosystem, Interactivity.

# MUSIC AT THE TIP OF THE PENCIL: A STUDY ON THE INFLUENCE OF MUSIC ON EMOTIONS APPLIED IN SUSTAINABLE FASHION DESIGN

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## ABSTRACT

This article presents an exploratory study on the relationship between listening to music, its emotional stimulation, and its influence on creativity applied to fashion design. The work contributes to surface design with an emphasis on prints, as well as to clothing design according to the principles of sustainability (aligned with the 2030 SDGs, with the use of textile waste and scraps for new creations). Through action research methodology, the study explores how emotions induced by listening to music can lead to a state of mind (mood) in a way that enhances creativity when developing new textiles with prints and designing clothing pieces, aiming to understand the emotional effects resulting from this interaction. Thus, the objective is to understand how listened music can stimulate emotions in the participating students, and how these emotions would translate into creativity through sketches and drawings for application in surface design. The quantitative and qualitative results contribute to a deeper understanding of the connection between music, emotions, and creativity in fashion design, by providing valuable insights for professionals and researchers in the field.

## KEYWORDS

Fashion Design, Music and Emotions, Creativity.

# HISTORICAL COSTUME DIGITIZATION WITH A MOBILE DEVICE: NEW ACCESSIBILITY FOR FASHION MUSEUMS COLLECTIONS

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## ABSTRACT

This article explores the dynamics of technological evolution and its influence on museums, which are trying to meet the emerging demands of new audiences. The integration of digital technologies, especially in interactive exhibitions, has proved fundamental in attracting and engaging a broader spectrum of visitors. In this context, the digitization of artefacts has emerged as a vital tool, providing the preservation of image representation, storage, and dissemination of cultural heritage, without devaluing the importance of conserving the original pieces. The exploratory methodology study analyses digital technologies, revealing a new, more accessible approach to digitizing museum objects and collections. The focal point is the capture technique using popular mobile devices, demonstrating its effectiveness in optimizing resources and simplifying digitization methods. To this end, tests were made with two costumes from the permanent exhibition of the National Costume Museum in Lisbon, which offer an innovative view of the digitization of historical costumes, consolidating the relevance and potential of these techniques for the museum field. The study points out that the continuous evolution and integration of accessible technologies is essential for the preservation and dissemination of cultural heritage, encouraging greater public participation and interest and strengthening the role of museums in contemporary society.

## KEYWORDS

3D Historical Costume, Cultural Heritage, Interactive exhibitions,Digital Accessibility, Photogrammetry, Iphone LiDAR.

# ANALYSING THE CHARACTERISTICS OF GENDERLESS CLOTHING: A QUALITATIVE APPROACH WITH MAXQDA SOFTWARE

## ABSTRACT

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Gender-fluid fashion is gaining traction amid changing consumer approaches to gender identity and expression. For most fashion brands and retailers, blurring the links concerning menswear and womenswear will require rethinking their industry system by shifting the product design, marketing, and in-store and digital shopping experiences. The shift is evident in high-fashion runways and everyday shopping, with online searches for "genderless" and "gender-neutral" fashion increasing yearly (Amed & Berg, 2022). In our study, we adopted a qualitative methodology to delve into the characteristics of genderless clothing collections. This approach involved collecting images, which were meticulously analysed using the advanced MaxQDA software. The software's capabilities allowed for a comprehensive analysis of images from various brands and designers, thereby providing a nuanced understanding of genderless clothing. Our data collection and processing involved a comprehensive qualitative image analysis methodology. We selected seven brands/designers known for their unisex or genderless collections, from which we collected 117 images. These images were then meticulously and rigorously analysed using the MaxQDA software. The investigation presents pertinent theoretical contributions to the evolution of knowledge of today's genderless clothing and offers powerful practical insights. These insights are relevant to academia and hold significant value for brands and designers in the textile and clothing industry, providing a deeper understanding of genderless clothing and its direct implications for their work.

## KEYWORDS

Genderless Clothing, Fashion Design, Image Analysis, MaxQDA Software.

# NONVERBAL COMMUNICATION: PERSONAL APPEARANCE IMPRESSIONS

## ABSTRACT

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It takes a few seconds, according to Albert Mehrabian (1972), to a person form opinions about the other (opinions regarding social class, personality, level of success and self-confidence, etc.), it is known as first impressions. This happens because personal appearance elements are communicated even before verbal words. Personal appearance, according to Knapp (1999), is one among many ways of nonverbal communication, and with the help of its elements, such as clothing, posture, color, hair, height, beauty, and even odor, it is possible to convey coherence and/or disagreement in communication. This article aims, by use of bibliographic reviews of studies and scientific articles, to reflect on the meaning of personal appearance in nonverbal communication and how some of its elements influence impressions caused. It starts from the assumption that the image of personal appearance can influence others. it extends from a theoretical investigation about personal appearance elements communication and their influence on impressions caused.

## KEYWORDS

Communication, Appearance, Impression.

**DIGITAL MEDIA**

# SESSION 8

**Moderator:** Madalena G. Ribeiro

**Room:** 224
**Time:** 10:30–13:00

# EMBRACING THE LUXURY PARADOX: NEW LUXURY, DIGITALIZATION, AND DIGITAL EXPERIENCES IN THE METAVERSE

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## ABSTRACT

The luxury industry currently encompasses several types of luxury, each aimed at different audiences with different consumption intentions. Although a paradox for luxury culture itself, the evolution of this industry has allowed *traditional luxury*, based on attributes such as elitism, conservatism, and materialism, to coexist with more accessible luxury, the *new luxury*, driven by progressiveness, individuality, and a preference for experiences. The concept of *new luxury* arises as a central tool for the sector's survival in the digital age, where technology and accessible, personalized, and customized approaches have acquired significant importance in the preferences of younger consumers. Furthermore, due to the pandemic crisis and the growing emergence of new technologies, the luxury industry is increasingly embracing digitalization by designing *phygital* experiences or experiences set in digital media. Luxury entities are employing the metaverse and its inherent characteristics to explore alternative methods of interaction, developing immersive and exclusive experiences for contemporary consumers. This article uses a methodology based on the collection and analysis of scientific literature to investigate how luxury brands are approaching digital experiences, with a particular focus on the metaverse. It seeks to determine whether these brands are able to maintain the fundamental attributes of luxury, such as exclusivity and authenticity, in order to continue to be perceived as luxury.

## KEYWORDS

New Luxury, Digitalization, Digital Experiences, Metaverse, Digital Media.

# METHODOLOGY TO DEVELOP WEB STORYTELLING APPLICATIONS

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## ABSTRACT

Since the traditional tales represent relevant pieces in the intangible cultural heritage of each region, as elements of identity and interconnection between people and territories, it is important to reinvent ways of passing on this oral heritage to the new generations. Considering that the daily life of contemporary generations, especially the youngest, takes place significantly in digital environments, it appears to be a suitable medium for telling traditional tales. As these are tales, digital storytelling is an approach that immediately seems appropriate for this purpose. Regarding the medium, the web is a suitable alternative, thus web storytelling is the concept chosen perform the adaptation of traditional tales to digital media. As there is no methodology for this purpose, this article proposes a methodology to support the work of adapting a (traditional) story as a web storytelling application. This proposal for a methodological process includes the various stages of the process, as well as the tasks and activities that should be carried out in each of them.

## KEYWORDS

Web Storytelling, Digital Storytelling, Traditional Tales, Oral Heritage.

# EXPLORING INTERACTIVITY AND INTERPASSIVITY IN DIGITAL NARRATIVES: A CRITICAL EXAMINATION

Ana Monteiro

Miguel Carvalhais

Rui Torres

## ABSTRACT

The interaction between code and language shapes emergence and innovation in computational systems, turning them not merely into a series of connected structures but into narrative spaces. Interactive Digital Narratives (IDNs) are characterized by a tension between the control exerted by the system to engage readers and the autonomy that readers desire over the narrative's direction. This results in a ludic paradox, where the role of the narrative system is to enable and facilitate play while simultaneously being capable of communicating the outcomes of the readers' actions. On the other hand, the reader must be able to participate actively by playing along the system's rules. Based on the notion of interpassivity, which refers to the delegation of the cognitive activity to the object, thus transforming the reader into a passive observer of the system's interactions, this paper aims to explore the interplay between interpassivity and interactivity. As we navigate IDNs, we engage with narratives that challenge and empower readers, that create immersive and enriching experiences, and transform their relationships with the computational system. This contributes to understanding the pleasure of playing and the reader's role. Based on the premise that readers can derive pleasure from automation but also yearn for control over the narrative, we can investigate the playful interaction between humans and machines. This paper will analyze Emissaries (2015-2017), defined by its creator, Ian Cheng, as a "video game that plays itself," and where the reader can seemingly only visualize the work. In this case study, we will look for narrative mechanics and the specificity of the medium in which the IDN is instantiated. We will discuss how the computational system actively shapes the narrative without direct reader input and consequently propose a reconceptualization of the concept of interpassivity and its relationship with interactivity.

## KEYWORDS

Interactive Digital Narratives, Interactivity, Interpassivity, System, Readers.

# A LIVE CINEMA PERFORMANCE: PLAYING A LINEAR NARRATIVE THROUGH SOUNDSCAPES

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## ABSTRACT

The aim of this article is to document part of the creative process of the live cinema work *Safara — Lucid Dream 2020*, an audiovisual show that represents the experience of a lucid dream and consists of a performer, in front of a film projection, manipulating the audiovisual elements using analogue and digital interfaces. It is an art and research project in development since 2020, and in this documented phase the author introduces soundscapes to complete the work in terms of sound and narrative, and we question whether it is possible to improvise in live sound samples while maintaining the continuity of the film's story. The research methodology is based on artistic practice, and we present a state-of-the-art study on the following concepts: sound art, soundscape, sound field recording and soundscape composition. The practical work was carried out with the financial support of government institutions and the technical and production support of a non-profit cultural association.

## KEYWORDS

Live Cinema, Soundscapes, Audiovisual Performance, Digital Media Art.

# COULD WE REALLY BE FREE WITHOUT A PLACE TO LIVE?
# GENERATIVE PHOTOGRAPHIC ARCHIVAL EXHIBITION

## ABSTRACT

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This article explores the creation and development process of the work **One Place to Live**. A piece of media art incorporating research on architectural heritage, resulting from long walks drifting through the cities of Braga, Porto, and Lisbon, for 22 months, between 2022 and 2023, capturing images of house doors. The work is composed of sounds, photographs, and videos and, in addition to the real photos, has images generated by artificial intelligence. **One Place to Live** is finished with generative art, where the machine, through code programmed by the artist, is in charge of deciding the final visual composition of the work. Given the commemoration of the 50th anniversary of the Portuguese April 25 Revolution, the artist also travels the paths of history and finds, in the original recordings of the night of April 24 to 25, the historical importance of the house for the safety of the Portuguese people.

## KEYWORDS

Archival Art, Generative Art, Artivism, Practice-based Research.

# TRADIGITAL, A DMI DESIGN PROJECT BASED ON TRADITIONAL MUSICAL INSTRUMENTS FROM BEIRA BAIXA AND EXTREMADURA

## ABSTRACT

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This paper introduces the project TRADIGITAL, a research project for the development of digital musical instruments inspired by traditional musical instruments. The initial phase of this project focuses on the research and compilation of existing instruments in use in the traditional music practices in the regions of Beira Baixa, Portugal, and Extremadura, Spain. This research will inform the selection of one instrument from Portugal and one from Spain, as the two main case studies on which the new digital instruments will be based upon. We present the current status of the research and the main perspectives and criteria for the selection process and discuss the future steps for this ongoing research.

## KEYWORDS

Digital Instruments, Musical Interfaces, Traditional music, Ethnomusicology, Heritage.

# MEDIA ARTS AS AN ARTISTIC ACTIVISM: STATE OF ART

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## ABSTRACT

This state of art aims to explore the connection between media arts and artistic activism, emphasizing its role in fostering discussions on social, political, and environmental issues today. By combining art, technology, communication, and science, media arts provide a platform to question standards, spark conversations, and raise awareness about important topics. In this article, we also discuss a pertinent topic in activism through its impactful laser projection format, known for its scale, transforming spaces and perceptions to stimulate debate and reflection on topics of significant social and environmental relevance. This examination illustrates how adapting tools and ideas serves not just as a form of creative expression but also as a powerful tool for criticizing and influencing society.

## KEYWORDS

Media Arts, Activism, Laser Activism.

# ECHOES OF MIGRATION: FROM BIOSENSORS TO SOUND

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## ABSTRACT

*Breathless* is a live audiovisual performance designed using biosensor data and audio recordings of breathing rhythms collected from myself while watching video documentation of protests in Iran over a 6-month period. Statistical analysis and machine learning were the techniques consecutively implemented to process biosignals and audio recordings. The goal for such processing is to make sense of the time-series data towards an acoustic performance. While making use of both libraries of data, the performance features live-streamed sensor data captured while watching the video documentation of the protests as a reenactment of the data collection phase. As a critique of the field of affective computing that aims to automate emotions as well as data-driven media art practices that make unquestionable use of data processing techniques, *Breathless* intends to open up the grounds for alternative treatments of data towards critical possibilities. Through leveraging the atmospheric qualities of sound and the experience building capacity of the live performance, the goal is, thus, to opens up a space for relationality and empathy building.

## KEYWORDS

Biosensing, Machine Learning, Sound Design, Acoustic Performance, Affective Computing.

# GENDER EQUALITY IN SPORTS ON EXHIBITION: CURATING DIGITAL MEDIA-ART IN THE *PARALLEL 3 - CUBED ACTIVISM* PROJECT

## ABSTRACT

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The article provides a comprehensive analysis of the intersection of digital technology and exhibition curatorship on gender equality in sports as a research method. It explores the framework in the 21st century and highlights the significant influence of digital technologies on the creation and consumption of images through screens. It then focuses on the Digital Media-Art (DMA) activist project *Parallel 3 - Cubed Artivism*, which centers on gender equality in sport, incorporating digital and interactive elements such as Augmented Reality. The article discusses the objectives, concepts, and purpose of the project, as well as the relationship between technology and art, challenges, and opportunities presented by the inclusion of digital technologies in the visitor experience. Subsequently, the focus turns to the evolution of curatorship, highlighting the transformation of the curator's role in the digital era, with an emphasis on activist curatorship addressing social issues, including gender equality in sport. It also explores the A/R/Cography method as central to curatorship and the transition from DMA artifacts and previous results to the exhibition *WOMEN IN SPORT* to be displayed at the National Sport Museum/IPDJ, outlining ongoing activities such as research, curatorship, and operational issues, as well as the importance of institutional framing interviews. The article provides a holistic view of the contemporary landscape, emphasizing the ongoing need for innovation and critical reflection in integrating DMA and curatorship to promote gender equality in sports.

## KEYWORDS

Digital Media Art, Curatorship, Artivism, Activism, Interaction, Exhibition, Museum, Augmented Reality.

# SHAPING SUSTAINABLE BEHAVIOR. KINETIC MATERIALS EXPERIENCE OF MORPHING ARTIFACTS

## ABSTRACT

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The development of innovative smart materials plays a critical role in reimagining the structure, functionality, expression, and interactivity of artifacts. In the majority of literature, the evaluation of the environmental im- pact of smart materials focused on technological aspects such as manufacturing and mechanical properties to boost high functionality compared to conventional materials. However, the dynamic properties of smart materials, especially those capable of changing shape in response to external stimuli, open new design opportunities exploiting artifact experiential features for motivational purposes. For this, shape-changing materials can be an opportunity to foster design for environmental sustainability by motivating users' sustainable behavior. In this paper, we analyze the kinetic experience of moving artifacts made of shape- changing materials and build a framework able to help designers use shape-changing materials in order to motivate user behavior. We use case studies methodology of morphing artifacts to demonstrate the potential contribution of shape-changing materials. The analysis is based on an experiential framework from literature encompassing four parts: movement perception, emotional response, meaning attribution, and behavioral impact. The paper proposes a strategy that emphasizes the possibility of integrating the experience of morphing artifacts to enhance pro-environmental awareness and motivate proenvironmental behavior while considering how shape-changing materials can contribute towards achieving a sustainable future through design.

## KEYWORDS

Kinetic Experience, Shape-changing Material, Sustainability, Behavior.

**DESIGN EDUCATION**

# SESSION 9

**Moderator:** Marlene Ribeiro

**Room:** 225
**Time:** 10:30–13:00

# DESIGN EDUCATION THAT HEALS: UNLOCKING THE POWER OF DESIGN PROCESS IN FASHION DESIGN TO ENHANCE EMOTIONAL AND MENTAL WELL-BEING

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## ABSTRACT

Fashion design always connects with people feelings, and it is very near to the customers hearts. Traditionally, the design process of fashion design does not include the emotional aspects of the customers. This paper discusses the various roles of emotional design in fashion with the objective of designing the garments that not only has a strong visual appeal but also a deep emotional connection with the customer through design process. The study explores different design process models and theories, emphasising that how emotions and perceptions influence design outputs. The very famous fashion design process by Aspelund, which is applying by many fashion designers, although it does not directly include the emotions in design process. Through user-experience design methodology, designers can improve their understanding of the intricate relationship among emotions, perceptions, and design decisions. The study investigates the useful application of emotional design ideas in the design process of fashion design through in-depth interviews with faculty members and students studying fashion design. After analysing various design processes and interviews, this research develops a fashion design process. This process prepares fashion design students to connect with consumers on an emotional level and have a good impact on their mental health.

## KEYWORDS

Design Education, Fashion Design Process, Mental wellbeing, User Experience design, Emotional Design.

# EXPLORING THE MULTIDIMENSIONALITY OF HELENA CARDOSO'S WORK: A DIGITAL REINTERPRETATION BY DESIGN STUDENTS IN AN EXTRACURRICULAR PROGRAM

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## ABSTRACT

This exploratory article analyses an extra-curricular pedagogical digital media exercise conducted at the Department of Communication and Art of the University of Aveiro, in Portugal. This exercise's goal was to encourage students to critically analyse and interpret Helena Cardoso's body of work and recreate it through contemporary digital media. This initiative is part of an ongoing PhD research project which aims at inscribing the work of the designer Helena Cardoso in the History of Portuguese Design. The exercise began with a brief presentation of the work done by Helena Cardoso after the revolution of 25th April 1974. This allowed students to expand their knowledge of previous generations of Portuguese designers and develop their visual culture. The students in this educational context produced results that converged in a visual and conceptual analysis. Through participant observation, the researcher conducted the exercise and registered the semantic field employed by the students during the visual analysis. This workshop provided the students with the opportunity to apply knowledge already acquired in various curricular units. The results demonstrated a plurality of approaches, in both visual and conceptual aspects, as well as in the technological resources employed. It brought a new impetus to Helena Cardoso's work, providing new narratives created by a generation of digital natives.

## KEYWORDS

Helena Cardoso, Design Pedagogy, Digital Media.

# DIGITAL EXPERIENCE THEATRE IDEATION TOOL FOR DESIGNING E-THINGS

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## ABSTRACT

Is the incorporation of technology in digital devices based on sustainability principles, considering economic, social, environmental and cultural dimensions? Can a specific UX/UI ideation tool leverage technological and social innovation design? Is Human-Computer Interaction and Design in this sphere still too focused on breaking down problems into smaller, more easily understood components and using logical reasoning to arrive at solutions instead of a holistic understanding that balances logical and emotional reasoning for decision-making and problem-solving? These are some of the issues tackled within the Digital Experience Theatre (DXT), the title of a research project and a new ideation tool for conceptualising e-things and defining innovative solutions that can be simultaneously technology-based and humanity-centred. The paper delves around significant subjects that inform the research, such as Augusto Boal's Theatre of the Oppressed and the Image Theatre, the concepts of cocreation and participation, image-making through AI technology, and the notion of designing e-things for the pluriverse with more-than-human care. The DXT first workshop and iteration are also described, aiming to work as a metaphoric rubber band ideation tool that pushes dystopias to micro-utopias.

## KEYWORDS

Participative Design, Design & Innovation, Interaction Design.

# THE GAME-DESIGN MODEL: A MEANS TO DESIGN PLAYFUL EXPERIENCES

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## ABSTRACT

As a result of the graphical-structural analysis of different models of assembly, the article elaborates a proposal for game design, as well as indications to test it and evaluate the results obtained. With the aim of enriching design education, our approach contemplates a systemic perspective: iterative and incremental, which is described through a model inspired by game design. The Game-Design model contemplates creative practice as an avenue for knowledge generation and learning, which narrows bridges between designers and players, and can be a means to fulfill this goal between teachers and students. Parallel to the experiential learning cycle described by Kolb, we highlight the reflexive and projectual nature of play, we aim towards a pedagogy of free expression where play serves as a metaphor for creativity; not only as a pleasurable activity, but as a means to recognize, adapt and reinterpret the context. The conclusions point to understand the game as a device that simplifies reality and therefore helps to assimilate the world, whose value is not limited to the fidelity with which a given system is represented, but in the coherence between the materiality of the game, its rules and the experiences that arise when playing.

## KEYWORDS

Design of Experiences, Experiential Learning, Didactics of Play, Pedagogy of Play.

# TOWARDS EMPOWERING EDUCATION: DESIGN STUDENTS AS COCREATORS OF THEIR LEARNING ENVIRONMENT

## ABSTRACT

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This paper explores the transformative impact of empowering students as co-creators of their learning environments through a case study conducted at the Department of Design at the Faculty of Architecture, Czech Technical University in Prague (FA CTU). Drawing on principles of cognitive psychology and constructivist educational theory, the study utilized design thinking methodologies to actively engage students in the redesign of workshop spaces. Through a comprehensive examination of project goals, methodology, participants, and outcomes, the study reveals multifaceted benefits, including enhanced student motivation, the cultivation of ownership and agency among students, enhanced educator-student collaboration, and tangible improvements in workshop functionality. Findings highlight the importance of student engagement in shaping learning environments, paving the way for ongoing discussions on modernizing design pedagogy and fostering a culture of empowerment and innovation in education.

## KEYWORDS

Design Education, Learning by Doing, Design Pedagogy, Active Learning, Design Research.

# DESIGN MANAGEMENT:
# THE STRATEGIC WISE ALLY FOR BUSINESSES

## ABSTRACT

**Marlene Ribeiro**

**Francisco Providência**

Design Management can be summarized as a method of achieving holistic coherence. It is defined as the process of translating objectives into results through the tools of design research and practice. Since organizations are complex systems, the vertical integration of design within them is stratified to optimize form (production), narrative coherence of identity (communica-tion), and strategic anticipation of meaning (management). We affirm the production of design knowledge through scientific research, as well as through design practice serving as an innovation laboratory. We propose demonstrating the value of Design Knowledge and Design Management for enhancing the international competitiveness of Portuguese industries, pre-senting it as a wise ally for businesses.

# DESIGN FOR ADAPTABILITY IDEATION GUIDELINES WORKSHOP WITH DESIGN STUDENTS

## ABSTRACT

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Design for Adaptability is one of the Design for Sustainability strategies, where products or services are designed considering their adaptability towards users' needs throughout time. An adaptable product will have a longer utilization period. The goal of this paper is to propose design ideation tools that contribute towards sustainable adaptable solutions. Having in mind design education tools, which dimensions should be taken in account, when designing adaptable solutions for variable needs? To answer this, literature review was carried out on design for adaptability, crossed with a collection of existent adaptable products, leading to the identification of conceptual approaches and rhythms of usage. These were filtered as ideation guidelines, and proposed to BA second year design students, on a workshop. The workshop was organized in two sessions, and students were presented with the ideation conceptual guidelines, and challenged to propose an adaptable design solution, towards a domestic environment. The results lead to identify as main conceptual approaches on design ideation for adaptable solutions, the physical, cultural, and technological on different rhythms of use, daily, weekly, seasonal, yearly, that can vary according to users and contexts.

## KEYWORDS

Design for Adaptability, Design Ideation Tools, Design Education, Design Workshop.

# INTENSIFYING THE MUSEOGRAPHIC EXPERIENCE THROUGH AN ECOSYSTEMIC METHODOLOGY: LISBON MILITARY MUSEUM CASE STUDY

## ABSTRACT

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The pre-existence involves the spatial situation where the interior resides to feel and value the architecture and design of which they are a part. In the building, spaces are integrated and interconnected according to a program of needs and intentions. The interiors, together with the objects, are organized according to the gaze of those who enjoy the Architecture that is responsible for the space that the interiors inhabit, and that Design qualifies. In the layout of what is built, the remaining space configures interfaces for the experience. Adapted to human action, the scenarios designed in it simulate ambiences that give meaning to things that infect us with systemic practices, creating a sense of belonging in the spatial experience. The space becomes a place of identity during the visitor's experience. To intensify the museographic experience through the project, an ecosystemic methodology was applied in four phases (exploratory, experimental, expository and expansive) through a conceptual exercise for the revitalization of the museography of the Lisbon Military Museum proposed to 53 students during the first semester of the 2023-2024 academic year, in the Interior Design and Equipment UC of the 5th year of the Integrated Master's Degree in Interior Architecture and Building Rehabilitation at FA-ULisboa. The methodological experience confirmed the need for systemic thinking in design projects in order to restore spatial interaction to maintain temporal continuity in the construction of social place; to guide learning that activates creative ecosystems; to develop systemic skills of an eco-self-organizing-recursive nature in pedagogical content and practices.

## KEYWORDS

Museographic Experience, Interior Architecture and Design, Ecosystemic Methodology.

# DESIGN, MEMORY, EMOTION AND TRENDS: A CLASS PROPOSAL TO OPEN STUDENTS' MINDS

## ABSTRACT

Renata de A. Neves

Vera M. M. Damazio

Design has an enormous social reach and is instrumented to materialize solutions for all types of challenges: from the most basic and mechanical to the most complex and transcendental. The activity brings concreteness to abstract ideas, makes the invisible visible and has the potential to embed ethical codes, encourage socially responsible conduct and transform existing realities into more desirable ones This is particularly true in the context of complex social challenges, which demand a holistic approach and a deep understanding of project context variables, as well as a multidisciplinary body of knowledge. Founded in 1999, [omitted for blind review]'is a space for applied research in social design and emotional design. Its origin was based on studies of social memory and the symbolic relationship between people and the designed environment and its main objective is to seek theoretical and practical support for the design of memorable products and services, understood as those that promote the transformation of existing situations and realities into more desirable ones as proposed by Herbert Simon and Jorge Frascara. This article presents the current stage of [omitted for blind review]' investigations, which has proven to be an efficient way of encouraging design students to pro-mote sustainable, inclusive, ethical and memorable experiences. It was organized into two sessions: the first presents the Brazilian research laboratory in social design and emotional design and the second summarizes the presentation of its investigation into how to design memorable products.

# SESSION 1□

**Moderator:** Yurima Blanco García

**Room:** 226
**Time:** 10:30–13:00

# TRADITION AND SYMBOLISM IN REVOLUTIONARY PEKING OPERA (1966-1976)

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## ABSTRACT

The Chinese Cultural Revolution (1966–1976) saw the rise of the socalled 'model plays' (*yangbanxi*), including five revolutionary Peking operas idealized by Jiang Qing, Mao Zedong's wife and a cultural authority of the era. These retained traditional elements like gestures and acrobatics while incorporating a Western-style orchestra and simplified character roles to clearly depict heroes and villains. Laden with emotion and thus evoking a deep revolutionary sentiment in the masses, model operas embodied values from various Chinese schools of thought, such as revolutionary interpretations of Confucian family values, self-criticism, and education to perpetuate societal norms. Based on this assumption and analyzing libretti and film versions from the 1970s of the first five model operas, this study demonstrates how these elements helped the masses grasp the advocated ideals and distinguish Good from Evil as defined by the communists. It argues that, despite the authorities' skepticism toward traditional thought, these elements significantly influenced the creation of the new operas, showcasing their lasting impact.

## KEYWORDS

*Yangbanxi*, Communism, Propaganda, Traditional Culture.

# WHAT UNVEILS MUSICAL ICONOGRAPHY, OR THE IMPACT OF WESTERN RECORD LABELS IN THE EAST

Luzia Aurora Rocha

Beatriz Silva

## ABSTRACT

Edison's original concept for the phonograph didn't emphasize entertainment. However, in 1896, Edison and Columbia Records collaborated to introduce the first phonograph models specifically aimed at home entertainment. The advent of electrical recordings in the 1920s represented a significant leap forward in recording technology. Market expansion became a central strategy for the phonographic industry, leading to the establishment of local factories in key global markets. Through subsidiary companies and agencies, these firms established a presence in most regions worldwide. The Chinese Opera Vinyl Records form part of the extensive Kwok On CollecMon at the Museu do Oriente in Portugal, holding significant value for scholars and general public. Taking a Musical Iconography approach to this collection, this article aims to explore vinyl records and the visual identities of record label companies through the lens of the culture industry. It highlights the captivating allure of musical motives, colors and symbols as potent marketing tools, particularly in appealing to both Eastern and Western consumers.

## KEYWORDS

Musical Iconography, Record Companies, Culture Industry, Visual Marketing.

# MUSEUMS, MUSICAL ICONOGRAPHY, AND CULTURAL INTERSECTIONS:
# EXPLORING THE VINYL RECORD COLLECTION OF
# THE KWOK ON COLLECTION

Luzia Aurora Rocha

## ABSTRACT

The Chinese Opera Vinyl Records are part of the extensive Kwok On Collection (Museu do Oriente, Portugal), holding significant value for collectors, scholars, and enthusiasts alike. Despite their importance, they have been relatively overlooked until now and have yet to find their righful place within the Museum's physical and artistic spaces. Currently housed in the local Documentation Center, these records are not included in the OPAC catalogue. This essay serves as an introductory exploration of the vinyl record collection, focusing on the visual content of the album covers and their significance within musical iconography. It examines these depictions from a perspective rooted in the culture industry, highlighting the captivating allure of front covers as powerful marketing tools, particularly in attracting both Eastern and Western consumers with their vibrant characters, costumes, and repertoire.

## KEYWORDS

# WEAVING A CONCERTO GROSSO: FROM ALFRED SCHNITTKE'S NO.1 TO TOM PHILLIPS' TAPESTRY

## ABSTRACT

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From 12 to 14th January of 2001 there was a festival named "Seeking the Soul: The Music of Alfred Schnittke" (Whitehouse, n.d.). It took place at Barbican Hall (London) and was dedicated to the late Russian composer who had recently parted in 1998. Saturday's concert included the Concerto Grosso No. 1, the world premiere of Fragments and Symphony no. 4, performed by the London Sinfonietta and conducted by Martyn Brabbins. In the audience was the artist Tom Phillips (1937–2022), a name unavoidable in British art of the 20th century. Listening to the Concerto Grosso no. 1 led him to paint a pastel card with this inspiration, bringing the baroque genre, which had already been transported into the 20th century, onto paper and then onto tapestry with Manufactura de Tapeçarias de Portalegre (Portugal). The aim of this paper is to provide an analysis of both work of arts, providing a score analysis using the theories of intertextuality, the concepts of borrowing, paratextuality, hypertextuality and architextuality. Regarding the tapestry we want to reflect on how this work was achieved and reflecting about the connections between music and visual art.

# AMÁLIA'S SCORES - THE MUSICAL DOCUMENTARY ESTATE OF THE AMÁLIA RODRIGUES HOUSE MUSEUM

Andre Apolinario Correia

## ABSTRACT

More than 100 years after her birth and nearly a quarter of a century after her physical departure, Amália Rodrigues is still as beloved as she is enigmatic. Her estate contains over 800 scores by different composers, of various nationalities and genders, although she repeatedly stated that she knew nothing about music and only sang because of the voice with which God had blessed her. Her house at 193 Rua de São Bento in Lisbon was well-known for its many musical and social gatherings frequented by some of the leading national and international figures from the world of music, which may be why so many musical scores are to be found at the home of someone who could not read music. The collection of scores is surprising for its diversity. The aim of this study is to present the estate from a musicological perspective. The intention is to analyse the scores according to musical style, to list the signed copies and to examine their relevance. It should also be possible to establish parallels between the scores and the biographical and artistic chronology of the fadista, thereby providing previously unpublished data for the study of Amália Rodrigues.

## KEYWORDS

Music, Amália Rodrigues, Scores, Fado.

# ART AND EDUCATION: CREATING SOUND SELF-PORTRAITS WITH MIDDLE SCHOOL STUDENTS

## ABSTRACT

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This paper delves into the intricate relationship between art, education, and soundscapes, using a middle school case study to promote a fresh approach to sound within the musical education curriculum. Art is a dynamic, multifaceted journey through time, mirroring societal norms, cultural shifts, and the evolution of human creativity. Education, the bedrock of human capital development, equips individuals with knowledge, critical thinking skills, and civic responsibility, influencing innovation and social cohesion. Soundscapes, an often-overlooked dimension, shape our perception of the world, impacting mood, cognition, and well-being, reflecting the interplay between natural and human-made sounds. Within this framework, the paper articulates the concept "sound instances" as echoes of our lives, encapsulating the moments that define our experiences with classroom activities. These instances are not mere sounds but are deeply embedded in evolving contexts, serving as invisible threads that weave the fabric of our existence, enriching our understanding of the interrelationship between sound and self. The middle school case study provides a unique opportunity to gauge the perceptions of students, shedding light on how the amalgamation of art, education, and soundscapes can influence their worldview. This research endeavors to encourage a deeper appreciation for the interconnectedness of these domains and to inspire innovative educational approaches that harness the transformative potential of sound and artistic expression. Through this exploration, we hope to nurture students' talents, interests, and passions while cultivating self-confidence, resilience, and a growth mindset.

## KEYWORDS

Art, Education, Soundscape, Sound Instance.

# A STUDY OF FIVE PORTUGUESE MUSIC GROUPS IN RELATION TO FOUR SOCIAL CHARACTERISTICS OF THE 21ST CENTURY

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## ABSTRACT

The beginning of the 21st century is characterized by rapid technological advances, the promotion of diversity, globalisation and internationalization and the dynamic connections between people from different parts of the world and across different cultures. These characteristics have also influenced the relationships that composers, performers, researchers, artistic institutions and the public establish with the artistic production of the time, including music, and with each other. Based on these premises, this paper aims to answer the question: how does music and its associated activities relate to the characteristics of 21st century? In that way, the study explores the work developed by five music groups active in Portugal at the beginning of the 21st century: Drumming GP, Síntese – GMC, Performa Ensemble, Sond'Ar-te Electric Ensemble and Ensemble DME. From a methodological point of view, this study uses a mixed approach. It uses qualitative data analysis, which includes a literature review and interview analysis using the MAXQDA programme, as well as quantitative data that is analyzed through SPSS software. Thus, this paper delineates the emergence of these ensembles, and shows how the characteristics of society at the beginning of the 21st century relate to the activities the groups developed.

## KEYWORDS

Contemporary Art Music, Music concerts, Music ensembles.

# RECASTING WORKS FOR SAXOPHONE AND LIVE ELECTRONICS BASED ON PERFORMATIVE DECISIONS: CASE STUDIES IN RECASTING SAX-BLUE, BY JORGE PEIXINHO (1982) AND METAKSAKS, BY ANATOL VIERU (1984)

## ABSTRACT

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From its outset, mixed music with live electronics poses constraints in terms of its dissemination and preservation. These stem inherently from the low practicality and swift obsoletism of the devices, mainly analogue and digital with tangible interfaces, applied to transform the sound. Much research has focused on this field and with a consensus that recovery through migration to a digital environment represents an effective means of overcoming the disappearance of this repertoire. Having that said, following extensive research on this subject, we highlight the still existing gaps, such as the lack of documentation, the centralization of difficult to access resources and obstacles use for those seeking to interpret pieces in the genre. As performers, our intention is to bring the performative act to the center of the discussion on recovering repertoire featuring live electronics. Through a case study based methodology, we recovered two pieces and furthermore illustrate how the performance decisions molded the creation of new content for electronics. Following this work, we conclude that turn- ing the performer and the performance into guidelines for the reconstruction of the electronic sections enabled us to reconfigure the processes and reach beyond their technicity. Thus far, our research points to a different perspective both on how we may develop these processes and how to produce more accessible and easier to use solutions that expand musical possibilities, thereby opening the path for deeper study and consolidation.

## KEYWORDS

Recasting, Live electronics, Saxophone.

# PERFORMATIVE CHALLENGES OF MULTIMEDIA COMPOSITION FOR SAXOPHONE: CASE STUDIES IN WORKS BY MARK OLIVEIRO AND TED MOORE

## ABSTRACT

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Technology is omnipresent, conditioning our daily experiences and inherently interfering in the artistic creation and performances ongoing in the contemporary world. Embracing technology and incorporating it into art lies at the basis of concepts such as the post-digital, which contemplates criticism and attention towards the digital culture that surrounds us, revealing and reflecting on its sociocultural effects. Artistic creation for saxophone, electronics, and visual features represents a reality within the contemporary compositional scenario. As a result of the idiosyncrasies of this compositional aesthetic, performers face particular performative challenges. Aiming to identify the key performative challenges embedded in the performance, we here explore two works for tenor saxo- phone, electronics and visual features – *Black(midi)matter* (for tenor saxophone and multimedia) by Mark Oliveiro, and saccades (for tenor saxophone, electronics, tape and video) by Ted Moore. Therefore, the case study methodological approach is applied to each work and spanning the performative experience, a literature review, and contact with the composers. Technical, technological, and aesthetic challenges confront performers, demanding the expansion of their learning into additional areas. This includes specific skills regarding music technology, controlling body movements, physical awareness of the performance space and the developing strategies with the aim of establishing an artistic symbiosis between the technology and the performer through sound and musical expression. Additionally, it is essential that the performers complete solid and specialized training in the instrument, from both an academic and artistic perspective, encompassing a meticulous mastery of extended techniques, enabling an enriched and contextually informed musical performance.

## KEYWORDS

Post-digital, Multimedia Composition, Saxophone, Performance.

**COMMUNICATION DESIGN**

# SESSION 11

**Moderator:** Sandra Cameira

**Room:** Auditorium
**Time:** 16:00-18:00

# SUSTAINABILITY AND THE DESIGNER'S ENVIRONMENTAL RESPONSIBILITY

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## ABSTRACT

This article presents concepts and principles of sustainable development and reflections on the needs of future generations. Its main objective is to demonstrate how Design can contribute to the search for alternative paths that promote environmental sustainability. From an environmental and economic perspective, the focus is the immediate change in attitude toward consumerism and production. Therefore, works that aim to contribute to this change in the contemporary scenario are shown. As specific objective, this article intends to present some Brazilian companies that, in turn, have in their business proposals a concern with sustainability and preservation of nature. Were chosen as examples companies that work on innovations in their production chains, reducing waste and reducing the environmental impact of their products and using these processes as a form of communication with the public. The methodology used in the research of this article consists of an exploratory and descriptive analysis of the object of study through a bibliographic survey of books, electronic documents, theses, dissertations, magazines, other periodicals and websites.

## KEYWORDS

Sustainable Development, Sustainable Design, Social Responsibility.

# THE UNEQUAL CITY: A CRITICAL REFLECTION THROUGH A COLLABORATIVE PROJECT

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## ABSTRACT

This paper follows a methodology of literature review about cities and education and presents a report concerning the work developed as part of a Blended Intensive Program – BIP, which took place this academic year at the Escola d'Art i Superior de Disseny de Castelló in Valença, Spain, in collaboration with the Communication Design course of the Instituto Superior Miguel Torga, Coimbra, Portugal and the Illustration Course of the Accademia di Belle Arti di Catania, Italy. In developing the BIP, a methodological teaching approach was used, inspired by Freire's thought and based on Heidegger's thought. This article aims to reflect on 1) what the intervention of citizens should be in building more equitable cities, which we have drawn on the thinking of Heidegger, Lefebvre, Harvey, and Bachelard; 2) how the methodological practices used, based on Freire's thinking, contribute to the development of critical thinking in students about today's cities and provide them with the tools to play a more active role in society and in building a future with more equitable and sustainable cities, following the eleventh Sustainable Development Goal (SDG) of the 2030 Agenda.

## KEYWORDS

Blended Intensive Program, Unequal Cities, Collaborative Education Process, Communication Design Education.

# THE RELEVANCE AND PERTINENCE OF CREATIVITY AND INNOVATION IN THE DESIGN OF CREATIVE PROCESSES

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## ABSTRACT

The main purpose of this study was to analyze and understand the relevance of the creative process in design. Using the poem "Esta gente", by Sophia Mello Breiner Andresen (1967), we sought to interpret the contribution of poetry as a means of creatively extracting the importance of improvement and change, relating, a posteriori, to the concepts of creativity, innovation and technology. A questionnaire was created in Google Docs, later made available online for access by higher education students (authors' contact network). The structure of the questions followed three essential aspects: creativity, innovation and technology. The use of poetry as a catalyst for the creative process was the starting point for developing this research study in Design There was a very positive response from participants to the challenge presented to them, showing the authors the importance of creativity, innovation and the use of technology to the success of any company, nowadays and in the near future.

## KEYWORDS

Creativity, creative process, innovation, artificial intelligence, technology, poetry, design.

# THE EXPECTATIONS INVOLVED IN AN AUDIOVISUAL AND MULTIMEDIA DEGREE INTERNSHIP: CASE STUDY AT IPBEJA

## ABSTRACT

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This article investigates a case study regarding students, former students, and internal and external supervisors of the Degree in Audiovisual and Multimedia at the Polytechnic Institute of Beja (IPBeja). As a methodology, we opted for an exploratory investigation, adopting a case study as the method and a questionnaire survey as the data collection technique, using a quantitative approach to the research. This data will enable us to list a set of conclusions that will contribute to optimising the degree's academic curriculum regarding the theoretical-practical and practical-labour functioning of the curricular units. This optimisation also allows for narrowing the gap between academic and professional reality and may serve as a reference for other degrees in audiovisual and media production. In this way, the article carries out a small State of Art, contextualises the study cycle of the case study, raises the investigative question and the objectives, and addresses related terminological definitions, methods, results, and conclusions.

## KEYWORDS

Higher Education, Audiovisual, Multimedia, Internship.

# INCLUSIVE PLAY FRAMEWORK: AN APPROACH TO PROMOTE AWARENESS ABOUT GENDER NEUTRAL PLAY IN PORTUGUESE CONTEXT

## ABSTRACT

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The paper focuses on the development process of the Inclusive Play Framework. Being a medium of alternative perception, the framework aims to promote awareness in adults about gender-neutral play, which can initiate equal opportunity in children's formative years. It attempts to connect the intangible idea of being aware of how a toy can be gendered to the tangible formation of utilizing this knowledge in the community and society. Specifically, it tries to generate knowledge for adults regarding several gendered trends related to objects of play, such as toys, which potentially limit children's early play experiences, resulting in gender differences in skill and abilities. The framework is critically formulated, holistically connecting different approaches of Design for Behavior Change and Inclusive Design. Within the methodology, the study emphasizes Portuguese culture and how different socio-cultural and socioeconomic entities affect the initiation of the multidimensional problem of gender differentiation. Further, the framework investigates the necessity to associate multiple scales within these entities, connecting design ethnography and the practice of inclusion through changing behavior. The pragmatic implementations of these entities are synthesized into Children-Parents, Children-Educators, and Children-Designers. The proposed framework is operationalizable for these different user clusters with different levels of complexity. In a systematic way, connected through logical reasoning, the framework proposes three stages of activities - Identify, Diversify and Inclusify. As a result, it enables the recognition of different elements of gender differentiation, generating motivation towards diverse perspectives, and transmitting inclusive knowledge through reconfiguring beliefs and practices.

## KEYWORDS

Design for Behavior Change, Toys and Gender Differentiation, Awareness, Inclusive Framework, Gender-neutral Play.

**FASHION AND TEXTILE DESIGN**

# SESSION 12

**Moderator:** Madalena Pereira

**Room:** 223
**Time:** 16:00-18:00

# A REVIEW OF WEARABLE MEDICAL DEVICES: A DESIGN APPROACH.

## ABSTRACT

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Exploring the fast adoption of wearable technology in healthcare over the past five years, this analysis emphasizes how advances in sensor miniaturization and materials have led to the move from hospital-centric care to personalized, home-based alternatives. It promotes continuous monitoring and datadriven proactive health management by highlighting the various applications of wearable medical equipment. The study analyses 14 research based on device type, medical focus, objectives, ergonomics, data output, and validation to evaluate current problems, advances, and regulatory concerns. It highlights the significant potential of wearable medical devices to improve healthcare accessibility and cost, from fall detection to prosthetics. Also mentioned are the prospective financial benefits. Prospects for the future include enhanced user-centric design.

## KEYWORDS

Wearable, Product Development, Medical Devices, Health Monitoring, Product Design.

# DESIGN AND EMBODIMENT OF WEARABLE PROSTHESES

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## ABSTRACT

This paper presents an exploratory research project focuses on the investigation, design, development and use testing of wearable, myoelectric prostheses for upper limbs. Using the additive manufacturing process, the main goal is to merge prosthesis with clothing addressing the eco-nomic, technical, psychosocial and functional issues. The methodology adopted is based on exploratory studies and research-action, where the aesthetic-formal function aims to find out how the cosmetic coating can help reduce the existing stigma regarding medical devices. The symbolic function explores the possibility of customizing the prosthesis by fusing it with clothing, making it more appealing and also helping to reduce stigma. The results of this phase of the study allow verifying its relevance and viability through the theoretical foundation. Including the technical level, with myoelectric signal acquisition to operationalize the prosthesis in a wearable. The functional, through the prosthesis printed with textiles, and the aestheticformal, with a solution to promote social inclusion. The highlight of our design is a novel concept of a wearable prosthesis, with a fair cost and socially accepted demonstrating that the contribution of the Designer is fundamental to add value to the product and contributes to the comfort, well-being and quality of life of users.

## KEYWORDS

Industrial Design, Upper Limb Prosthesis, Wearable Technology, Embodiment Additive Manufacture.

# STEREOTYPES WITHOUT TYPES - CRITICAL REVIEW OF "FEMALE BODY VOLUME"

Marta Gafenho

Maria Miguel Dias

Ana Rita Pisco Pisco

Rafaela Norogrando

## ABSTRACT

This article is structured around a critical review of the book "De gorda a plus size" with an approach directed at the fashion market and the relationship between women in the Portuguese context. Beauty standards change frequently, but over the last two centuries fat women have been the victims of stigma from society and the fashion industry. It uses bibliographical references to discuss the cultural construction of the female body - its impact on the world, the influence of biopolitics, and how this constructs a standardized society, not only in relation to the body, but also in the lifestyle and thinking of the world's population. It presents the results of an exploratory questionnaire that shows latent inconsistencies about Portuguese users and the young women's fashion market offer - which highlights a problem that could be further explored in research and by the fashion market.

## KEYWORDS

Fashion, Fat Women, Plus Size, Biopolitics.

# ANDROGYNY IN PORTUGUESE FASHION: CASE STUDY - ÓSCAR REIS

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## ABSTRACT

Understanding what Androgyny is and how this concept/style fits into and how is recognized within Fashion, which is the main focuses of this research. The methodology chosen for this investigation consists of a mixed methodology, being non-interventionist and interventionist.

## KEYWORDS

Androgyny, Fashion, Identity.

# FASHION MEDIA & ART PERFORMANCE ART AS A LANGUAGE IN A FASHION SHOW

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## ABSTRACT

Through a reflection on the phenomenon of the fashion show, this essay proposes an interconnection between two creative areas, fashion and performance art. Based on the manifestation of clothing, the fashion show is seen as an artistic exhibition that goes beyond the simple display of garments and accessories. The ephemeral nature of the fashion show is also explored, emphasizing its importance as a celebration of the passage of time and the impermanence of life as a cultural, social, and emotional expression that transcends its utilitarian function, inviting spectators to immerse themselves in a world of beauty, fantasy, and self-expression. The essay proposes an innovative approach, associating themes such as fashion, performance art, and technology, emphasizing the relevance of performance as a tool for critical reflection on contemporary society and fashion images. The aim is to create an immersive and engaging experience for the spectator in physical and digital spaces through a fusion of visual art, performance, and fashion. The article's central hypothesis emphasizes the need to transform a fashion show into a striking and high-impact event, redefining not only the individual nature of the show but also the role of fashion in contemporary society and its relationship with other forms of artistic and cultural expression.

## KEYWORDS

Performance Art, Fashion Show, Media Art.

**MUSIC EDUCATION**

# SESSION 13

**Moderator:** Carlos Santos Luiz

**Room:** 224
**Time:** 16:00-18:00

# "THERE'S A PLACE FOR US": LEONARD BERNSTEIN, PROMOTER OF CULTURAL LITERACY AND CITIZENSHIP

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## ABSTRACT

Leonard Bernstein, one of the most prominent American composers and conductors of the twentieth century, has a repertoire that reflects the American political and cultural environment, from racial, urban, multicultural issues to the relationship with faith in turbulent times. In addition, Bernstein was an exceptional teacher, particularly to a large part of Americans through the television programs he hosted where he introduced a generation to the beauty and complexity of classical music. In this article, we seek to look at two vertices of Leonard Bernstein's activity — composition and education — through the prism of Cultural Literacy. Our goal is, through an extensive literature review, to understand how Leonard Bernstein promoted cultural literacy skills both through his compositions and through his lessons, namely in television programs.

## KEYWORDS

Leonard Bernstein, Cultural Literacy, Young People's Concerts.

# MELODIC SKILLS OF PORTUGUESE CHILDREN FROM DISADVANTAGED BACKGROUNDS

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## ABSTRACT

Despite the vast amount of research examining the impact of music education on several domains of children's development, comparatively little is known about its impact on the development of melodic ability (i.e., perception and production skills), in children from disadvantaged communities.In the present study, we examined melodic ability in a group of children from underprivileged backgrounds who took part in a music education program. Participants were 154 second graders (M = 6.84 years; SD = 0.43; 77 girls) from public primary schools that did not offer music education for their students, in economically and socially deprived areas in Porto, in the North of Portugal. Classes were randomly assigned to one of the experimental groups (i.e., music, drama) or a control group. The programs were implemented during one school year. Children's melodic ability was assessed pre- and post-intervention, through the Montreal Battery for Evaluation of Musical Abilities for melodic perception and a researcher-designed, melodic production task. Developmental effects were found in that the three experimental groups improved their melodic ability throughout the school year. Results further suggested that there were positive associations between melodic perception and melodic production skills in school-aged children.

## KEYWORDS

Music Education, Melodic Perception, Melodic Production, Primary School Children, Socio-economic Background.

# QUALITY PROFESSIONAL DEVELOPMENT FOR TEACHERS IN SPAIN: THE PERSPECTIVE OF MUSIC TEACHERS

## ABSTRACT

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Teacher Professional Development (TPD) is key to ensuring educational success, but educational policies do not always promote holistic and high-quality training models that meet teachers' needs. The aim of this research is to identify the needs that in-service Spanish music teachers detect in relation to their Teacher Professional Development, reflecting on whether educational policies take these needs into account. A qualitative methodology is used, based on documentary analysis and semi-structured interviews with 24 primary and secondary music teachers. Four categories of analysis are established: 1) initial training; 2) professional experience; 3) development of in-service training; 4) functioning of training Centers. Data analysis is carried out using the Atlas.Ti software. Five challenges are identified for a better articulation between educational policies and the needs of music teachers: 1) transforming the recognition system and the provisions related to in-service training; 2) offering different models of DPD; 3) stimulating the development of teacher networks and collaboration; 4) diversifying training modalities and pathways; 5) promoting the transfer of training in schools. The needs for change identified by music teachers should be a point of reference to continue to guide reform policies to ensure educational quality.

## KEYWORDS

Teacher Professional Development, Music education, Knowledge transfer, Teaching skills.

# REFLECTIONS ON LINDA BUSTANI'S PIANO METHODOLOGY

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## ABSTRACT

This article's context is that of specialized teaching of piano music teaching (individual and group), at beginner, basic and professional levels. Considering the peculiarities of each location, we felt the need to record the applicability of the piano teaching methodology of Linda Bustani (1951- ) with whom we studied directly. This methodology was published in a book entitled Speaking of Piano with Linda Bustani and Luiz Eça by Moema Campos. It consists of basic work on the piano, which can be compared to that of a ballerina on the barre. According to Bustani, the trained hand prepares the pianist to achieve full technical mastery and thus be qualified for musical interpretation (Campos, 2017). Linda Bustani's piano teaching methodology, systematized in this article, has been applied by her since 1980 in Brazil, with significant success. Since the 2000s, we have developed this pedagogy as a piano teacher, applying it with students of different ages. We are currently working in Portugal,and we wonder if Linda Bustani's pianistic methodology has similarities with the approach used by teachers in Portugal. To this end, we developed a qualitative descriptive study, which used as data collection instruments, in addition to bibliographical and documentary research, a questionnaire survey to piano teachers. The results point to a similar technical-pianistic approach on the part of the teachers interviewed, despite not knowing with Linda Bustani's methodology.

## KEYWORDS

Piano Methodology, Piano Teaching, Linda Bustani, Teaching and Learning of Piano Technique.

# THE CONTRIBUTION OF DOROTHY TAUBMAN'S APPROACH TO PIANO TECHNIQUE

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## ABSTRACT

This research intends to analyze how Dorothy Taubman's approach contributes to the resolution of problems in piano technique, particularly in students at beginner level. The problematic of this study is based on the curiosity to explore new strategies that help students overcome technical difficulties, such as muscle tension or note articulation, while simultaneously developing a greater body awareness of the process that involves piano playing. Using action-research methodology, the study was founded on an analysis of the results obtained with two students at level III (of initiation) and three students at level IV, after applying eight exercises created according to the principles of Taubman's approach. The following instruments were used to assist the data collection process: a lesson report, a lesson evaluation grid, a monthly evaluation table, two interviews and two recordings of each of the participants (before and after the intervention). The aim was to share them, along with the respective evaluation grids, with examiners not involved in the project, so that external opinions could be gathered. At the end of the research, it was possible to see progress in almost all the parameters evaluated, and it was also observed, through the interviews, that the students had developed a greater awareness of their body behavior and their technique.

## KEYWORDS:

Music Teaching, Piano, Beginners, Piano Technique, Taubman Approach.

# THE CONCEPTION OF STORIES AS A STRATEGY FOR PIANO TEACHING AND LEARNING:
# RELATIONSHIPS BETWEEN MUSICAL ELEMENTS
# AND EXTRA-MUSICAL ELEMENTS

## ABSTRACT

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The relation between music and emotions has been a topic of several studies in the last two decades. We tried to find strategies that would help encourage students on piano learning, especially the youngest ones. The strategy of finding relationships between musical elements and extra-musical elements can be a way to emotionally involve the students in the music. In an experiment, whose methodology was an action-research, we asked two twelve year old piano students to create stories based on two musical pieces that were being studied by them. The aim of the present article is to search relationships between elements of the musical pieces and the extra-musical elements of the stories. We could observe how certain musical structures (such as dynamics, articulation, and others) can influence the imagination and emotions of the students.

## KEYWORDS

Piano, Musical Emotions, Creativity, Imagination and Expressiveness.

# THE RENAISSANCE VIHUELA'S IMPACT ON CONTEMPORARY CLASSICAL GUITAR EDUCATION

## ABSTRACT

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The article presents a compelling argument for the revival of the vihuela's repertoire in modern classical guitar pedagogy. This resurgence is not merely a nod to historical curiosity but a pedagogical strategy that enriches students' musical education by bridging technical and expressive skills with a deep understanding of musical heritage. The inclusion of the vihuela's repertoire offers a unique blend of challenges and opportunities, enabling students to engage with complex polyphonic textures, intricate techniques, and expressive depths rooted in the Renaissance tradition. The comparative analysis with contemporary instruments and pedagogical materials underscores the vihuela's unique contribution to developing a well-rounded musical education that honors the past while engaging with the present. This article sets the stage for future research, advocating for a broader integration of historical repertoires into classical guitar education, thereby expanding the pedagogical landscape and enhancing the educational experience for students.

## KEYWORDS

Vihuela, Classical Guitar Pedagogy, Historical Repertoires.

**ARTS**

# SESSION 14

**Moderator:** Isabel Castro

**Room:** 225
**Time:** 16:00-18:00

# THE NEED AS THE FUNDAMENT OF ART. OTTO WAGNER'S ARCHITECTURAL CONTRIBUTIONS TO THE IDEA OF THE SUSTAINABLE CITY

## ABSTRACT

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This research develops the architectural contributions of Otto Wagner [1841-1918] to the idea of the Sustainable City. For this propose we will use as guiding concept "the need", since for Wagner it would be the fundament of art, and therefore, the fundament of architectural practice. Emphasis will be located on the Wagnerian notion of "metropolis", that is understood as the model proposed by Wagner in Vienna that would represent the solution for the Sustainable City. Also, we will argue that Otto Wagner was an architect that conceived the city as a living system, since the "apparent functionality" of a built environment is not the objective of architectural practice, instead the objective is to resolve the needs of citizens who dwell the city. This need will have an aesthetic but also a ethics connotation, it is what we will call "true functionality", we contend that Wagner's proposal resonates profoundly with contemporary concerns, aligning closely with the objectives outlined in the 11th goal (point 2nd and 3rd) of the "Sustainable Development Goals" of the United Nations [2015] and the European Union's "New European Bauhaus" initiative [2021]. Through this examination, we highlight the enduring relevance of Wagner's ideas and their potential applicability to the challenges of the 21st century.

## KEYWORDS

*Otto* Wagner, Sustainable City, Art, Need, Architecture.

# *KZ:* A POSSIBLE REPRESENTATION OF THE INHUMAN

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## ABSTRACT

In the light of Jacques Rancière's thinking, enunciated in The emancipated spectator and The future of images, specifically regarding the concepts of intolerable image, efficacy of art, dissensus and unrepresentability, we aim to understand how the 2006 documentary KZ articulates with the ideas of the French philosopher, potentially constituting an appropriate representation of monstrous events. This reflection, also considers the relevance of concepts proposed by thinkers such as Jean-François Lyotard or Jacques Derrida. The film, by British director of Jewish origin Rex Bloomstein, revisits the Mauthausen Concentration Camp, in Austria, from the perspective of the tourists who visit it, simultaneously highlighting the way in which the community in which it is located relates to the camp and its past. Unlike most documentaries of its genre, KZ does not use archival footage, has no narration nor survivor testimonies.

## KEYWORDS

Unrepresentability, Intolerable Image, Efficacy of Art.

# EXPLORING SUITNANOMUSIC PROJECT: AN INTERDISCIPLINARY PERSPECTIVE ON "RATINHOS" FAIENCE PLATES

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## ABSTRACT

In this communication we present case studies of two groups of ceramic artifacts with musical iconography studied in the frame of the on-going exploratory project Suit-NanoMusic (IN2PAST). Combining knowledge derived from different areas, such as Chemistry, Conservation Science, Musical Iconography and Humanities and Social Sciences, the project triggers an interdisciplinary discussion on the preservation of tangible musical heritage. The studied artefacts represent two groups of the wider collection of faience plates, the "Ratinho" and the Viúva Alfredo de Oliveira (V.A.O.) pottery faience, a production inspired by the 'Ratinho' faience. They had been produced in Coimbra region in Central Portugal at different time frames and belong to the Museu Nacional da Música (Portugal). To further understand the chronology of production the technology of the faience plates the chemical composition of the glaze and colouring elements were analysed by means of hand-held x-ray fluorescence, and the colourants were identified combining the information acquired by hyperspectral imaging and colorimetry. The colours in both types of plates present similarities, nevertheless, the analysis suggests that there was some innovation regarding the colour palette with the introduction of new materials. Regarding the glaze composition, the presence of zinc in the V.A.O. glaze is the only differentiation detected among the two productions. The Musical Iconographic and Organological studies reveal distinctively characteristic within the decorative repertoire of "Ratinho" plates. Musical instruments play a central role in the iconographic representationin both kinds of productions, where a female musician playing a cittern and a child playing a transverse flute have been depicted. Studying these ceramic plates reveals key insights into their production techniques and the historical, artistic, and cultural dimensions of musical iconography, highlighting the depiction of music and musicians across various

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eras and contexts, specifically of rural workers which have few coeval written sources exist.

## KEYWORDS

Faience, "Ratinhos", "Viúva Alfredo de Oliveira" Pottery Faience, Colourants, h-XRF Analysis, HIS Analysis, Cultural heritage, Musical Iconography, Socio-cultural Narrative, Multidisciplinary Approach.

# THE PORTRAIT OF ROSA 'RAMALHO' (1888-1977), OF S. MARTINHO DE GALEGOS, BARCELOS: DOLLS WITH MUSIC ICONOGRAPHY

## ABSTRACT

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Although the name, the corpus, the dissemination and interest in her work among national and international, public and private collectors are known, the studies about Rosa 'Ramalha' [or Rosa 'Ramalho'] (1888-1977) [RR], the artisan from S. Martinho de Galegos, Barcelos, are scarce. Therefore, we present, in this research section, new contributions to the study of his biography and work, with a special focus on musical iconography. We already knew the Minho iconography, populated by local people working in their daily lives, including shepherdesses; figures with big-headed that are common in local festivities; music bands; Christs and varied hagiographies and devotees in processions; kings and knights; or hybrid and fantastic creatures that came out of his hands and imagination – dissemination that was initially due to the action of the painter António Quadros (1933-94) –, but it was necessary to list and better understand the meaning of the dozens of dolls – or *bonicrecos* (Villas-Bôas, 1951) – players of rough chordophones similar with violas. We therefore start from the analysis of an unpublished portrait painted by a local painter named Luís de Campos (1913-82), dated 1967, and which today forms part of the collection of the Museu dos Biscainhos, our primary source, and we rely on secondary sources, such as dolls from public and private collections, photographs, or studies for a better understanding the artistic object. We focus the methodology, or *modus operandi*, on the dissection of archival documentation, on fieldwork and on the iconographic-iconological analysis of the molded dolls and the painted portrait in question, as well as photographs that document his *metier*. This investigation comes in the logical and natural follow-up of the studies that we have been giving to the press on painting in Portugal, from the 15th to the 21st centuries, focusing on images of music, dance and theater, on female artists, on micro-art history and crypto-history of art. What information we have about

RR's daily life? What does this unprecedented portrait reveal to us? What musical elements are represented? What is the relationship between these elements and the dollmaker? Let's take a closer look.

## KEYWORDS

Rosa Ramalho (1888-1977), Figures From Barcelos, Portrait, Music Iconography, Luís de Campos (1913-82).

# APPROPRIATION OF THE RUIN AND EXALTATION OF THE MEMORY OF SPACE IN THE RAILROAD CROSSING GUARD HOUSES – ARTISTIC PROJECT DEV#LUTO

## ABSTRACT

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The notion of ruin seems pertinent for analysing the objects that populate our reality. This notion can shed light, specifically, on the relationships that are established with objects that evoke the past and awaken memory. In this sense, based on an artistic project – Dev#Luto, it is proposed to broaden the hermeneutic scope of this notion, so that it becomes operative in understanding traces that actualise an experience of ruin and memory in everyday life. It is between nature and culture that we situate the ruin, extracting from it a past that provides us with a future. A hybrid figure between the natural and artificial worlds, it highlights the fragility of actions, as human behaviours inseparable from technoscience and a contemplative, and therefore passive, episteme. The ruin and the memento mori remind us that we are only men, and that dying is only the beginning of a melancholic process. The methodology used comprised a literature review that enabled a critical assessment of the existing literature on the subject. In addition, direct observation was used to collect data on the chosen space. In addition, the case study is detailed, which made it possible to examine the specificities of the field in depth. The study has made a significant contribution to understanding the dynamics between art, memory and railroad crossing guard houses, offering new perspectives on the preservation and interpretation of these spaces.

## KEYWORDS

Artistic project, Ruin, Memory, Railroad Crossing Guards.

# PAPER-CLAY AS A SOLUTION FOR CLAY RECYCLING AND REPAIRING

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## ABSTRACT

One of the most remarkable problems with clay and ceramics is, once cooked, the incapability of being repaired in case of cracking, and linked to this problem, the recycling difficulty. Proceeding in the different stages of the manufacturing process, the problem presents more and more complex aspects, as not only the causes that generate it are more articulated, but also the process increasingly turns towards a condition of irreversibility. Moreover, the declination of the ceramic product (from an object of use, of an industrial nature, to an artistic object, sometimes of great value) is such that any damage affects, at various levels, the characteristics of the product: from those technological, until the economic value of the object is completely annulled. The only repairable options have so far been made possible by the use of resins, in particular two-component ones, which, in addition to not being biocompatible, are not even homogeneous with the ceramic material. Recently, under the pretext of a recycling hypothesis of a material with a prevalent composition of calcium carbonate, the old and neglected technique of paper-clay, namely a composite material of cellulose and clay, has offered some initial results, as well as some experiments on its components are highlighting some options of repairability and recycling for the ceramic product.

## KEYWORDS

Paper-clay, Clay Repairing, Clay Recycle

# ONLINE SESSION 2

**Moderator:** Liliana Neves

**Room:** 226
**Time:** 16:00-18:00

# A REVIEW OF THE STUDY OF TRADITIONAL CHINESE CULTURAL SYMBOLS BASED ON CITESPACE KNOWLEDGEGRAPH ANALYSIS

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## ABSTRACT

The strategy of cultural export and cultural powerhouse China cannot be separated from the inheritance and innovative research of traditional Chinese cultural symbols. In recent years, China has seen several design trends based on traditional Chinese culture, which has attracted scholars to study the cultural phenomena behind these trends. Method: Using the visual literature analysis software CiteSpace, based on the Chinese research literature on traditional Chinese cultural symbols collected in the CNKI online edition, the spatial and temporal distribution of keywords in the current research on traditional Chinese cultural symbols, the co-occurrence and mutation of research institutions, and the research content hotspots of authors were mapped and analyzed to sort out the research context. Conclusion: At present, there are many research topics on traditional Chinese cultural symbols in China. In recent years, the main research topics have focused on 1. design application research, 2. Integration research with modern cultural symbols, 3. communication narrative research, and 4. symbol theory research. Some scholars have combined these topics with other disciplines such as design, communication, and psychology to conduct research. The research results have a certain depth, but there are few relevant partnerships between research scholars and institutions, which needs to be strengthened.

## KEYWORDS

Traditional Cultural Symbols, Cite Space, Visual literature, Analysis Research Hotspots.

# IMAGERY ANALYSIS REQUIREMENTS IN THE CONTEXT OF BRAND VISUAL LANGUAGE: THE CASE OF FIAT MOBI

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## ABSTRACT

Image has been studied from various disciplines, persisting the lack of studies on the role of imagery in the symbolic repertoire or creation of brand meaning and to brand communication. This research seeks to establish connections between a brand's imagery and its personality in order to provide parameters that may contribute to defining the photographic aesthetics for the visual language of a particular brand. This article addresses the automotive industry context and is based on a literature review and case studies for a systematic analysis of Fiat Mobi's imagery, aiming to explore the elements present in photographic representation that intertwine with the brand's DNA and narratives to define some points of contact that can help reinforce these strategic properties, as well as to generate habits of recording the image in a particular business unit. The results of the study consist of identifying parameters for analyzing brand imagery and demonstrating their applicability for monitoring and evaluating the suitability and function of images in brand communication.

## KEYWORDS

Automotive Brands, Brand Personality, Brand Visual Language, Brand Imagery/Photography.

# THE IMPORTANCE OF THE MADE IN ITALY IN A SUSTAINABLE FASHION SUPPLY CHAIN. THE ITALIAN DISTRICT MODEL

## ABSTRACT

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Sustainability is not a new term in the fashion industry, however, it was earlier viewed just as an option and often linked with a rustic and hand-made aesthetic. It all changed when the news about the horrors hidden throughout the supply chain started reaching the final consumer, as well as industries from different segments started assessing their environmental impact. Considering the pace fashion has been working for the last decades, it came as no surprise that its industry is unsustainable. Nonetheless, the hurry to right all the wrong in the industry might have neglected an important aspect to be taken into consideration. "Made in Italy" has always been understood as a guarantee of quality; the Italian value chain guarantees high control standards on both the processes and products of the supply chain. Following the UN 2030 Agenda, the Italian Fashion System is reducing its impacts: from the environment, so that there is greater awareness of the problems of sustainable development, to consumers' rights to be informed by reducing greenwashing; furthermore, attention to the use of microfibers and microplastics that are released into the water reducing the generation of chemical waste in the creative process. Using a desk research methodology, on the analysis of the most contemporary sources, the paper presents an analysis of the current situation of the Italian supply chain, showing how Alanui, an interesting case study of an Italian company, still interprets the value of "made in" as a value for its products.

## KEYWORDS

Alanui, Made in Italy, Supply Chain, Sustainability, Cultural Identity.

# TEXTILES HACKING BETWEEN FASHION COLLABORATIONS, WASTE VALORIZATION AND POSTHUMANISM

## ABSTRACT

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The contribution explores the concept of textiles hacking as an approach capable of recoding the material surfaces of clothing and reintroducing textile waste into the supply chain. Through the analysis of several case studies, the research identifies three different interpretations of the concept of hacking: (i) hacking as collaboration, in which two brands develop a joint project by hybridizing their textiles and graphic design to create a new shared imagery. The cases investigated are *The Hacker Project*, presented in 2021 by Gucci and Balenciaga, and *Fendace*, elaborated in 2022 by Fendi and Versace; (ii) hacking as waste valorization, in which independent emerging designers appropriate the textile scraps of global fashion brands for redesign and sabotage actions, as analyzed through Avavav and Dapper Dan; (iii) hacking as a posthuman phenomenon, in which fabric is colonized by other living beings and becomes vibrant matter, as demonstrated in the work of Paula Ulargui Escalona and *Biogarmentry*. The case studies allow us to highlight new interpretations of textile waste. The designers develop and experiment with new codes with which to transform clothing and textiles into a political and social instrument, capable of giving voice to alternative and sustainable visions.

## KEYWORDS

Fashion Hacking, Textile Waste, Posthumanism, Fashion Sustainability.

# MULTI-PURPOSE DESIGN CONCEPT: A SUSTAINABLE STRATEGY IN EXTENDING THE LIFE CYCLE OF "WHITE WEDDING GOWNS" IN GHANA

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## ABSTRACT

The bridal gown sector is one of the largest waste contributors in the fashion and textiles industry particularly in the user phase. Best sustainable practices are at the forefront in this twenty-first century and as a result, sustainability and circularity have become very crucial for global industrial growth and development of which the clothing and textiles industry cannot be left out. The study location is Ghana and the context is limited to extending the life span of bridal gowns through a multi-purpose concept of design. Ghana is a third-world country faced with a very low socio-economic problem, many families live in poor con- ditions and fashion solutions should be more sustainable, versatile and with a longer life cycle. The study is qualitative with 40 respondents comprising 10 fashion designers, 10 industry players, 15 married couples; and 5 yet-to-be cou- ples were selected. Purposive sampling was employed. The semi-structured interview guide was used. The findings of the study reveal a growing trend towards the multi-purpose use of bridal gowns within the bridal gown industries. The Fashion Designers and Industry Players reported receiving bridal gowns for modification from couples, highlighting a practical approach towards repurposing these garments. The insights shared by married couples and unmarried individuals further underscored the inclination towards the adoption and promotion of multipurpose bridal wear. It was recommended that bridal gown designers and professionals should be sensitive to these rising trends and respond to the changing desires of clients wanting multipurpose bridal gowns.

## KEYWORDS

Multi-purpose Concept, Sustainable Bridal Gown, Ghanaian Marriage Culture, Clothing Life Cycle.

# CO-DESIGN AS A SUSTAINABLE DESIGN THINKING APPROACH IN ADDRESSING THE REDUNDANCY OF THE "WHITE WEDDING GOWN" IN GHANA

## ABSTRACT

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Bridal gowns are one of the categories of clothing commonly worn in Ghana and are often disposed of prematurely or become redundant when the wedding ceremonies are over. The key research question is, 'How can the design techniques of the bridal gown influence the extended life cycle of usage?' Bridal gowns have become a one-time dress regardless of the time, money and other resources invested in its acquisition. This usage behaviour is attributed to the lack of innovative design thinking approaches and a failure to incorporate the needs and cultural values of the wearers of the clothes through the co-design process. This research is an aspect of the generative stage of my Ph.D. dissertation, and it focuses on addressing the redundancy of bridal gowns for extended life within the Ghanaian marriage culture, by exploring the co-design thinking techniques with consumers of bridal gowns. The study employs both the theory of facilitation and the theory of needs as a design tool in translating and stimulating the co-design process. The study is qualitative and employs a studio-based methodological approach to address the study objective as depicted in the main thesis. SPSS was used to process and analyze the data for the study. The outcome of the study was that bridal gown designers should collaborate with brides in the selection of appropriate (traditional) fabric and style in the production of bridal gowns that will reflect the needs and values of their clients for extended life.

## KEYWORDS

Sustainable Bridal Gown, Ghanaian Marriage Culture, Theory of Needs, Theory of Facilitation, Co-design in Fashion, Design Thinking Techniques.

# STORYTELLING IN DESIGN: IN DIGITAL AGE CULTURAL SHOW TRAVELS ON NETWORK

## ABSTRACT

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This paper presents the role of storytelling and network on designing cultural shows on current reality, involving entities of different nature, such as, the business world, music domain, theater sphere, design field, and the performing and visual arts area. The paper demonstrates the importance of co-design and the participatory process to create sustainability and innovation. Practically, the study is exploratory, generative, and evaluative. The research addresses the development of a video, including the elaboration of three lighting prototypes, a show on a theater stage and a show in an industry in the North of Portugal. With this paper the authors want to demonstrate that the creative process, that include cooperation, articulation and integration is, also, an occasion to rethink design education, creating new models of training that can ensure quality. For society, this research is, also, an opportunity to communicate culture and to create sustainability by linking people from different areas of knowledge and by stimulating innovation in designing cultural shows.

## KEYWORDS

Storytelling, Designing, Network, Sustainability.

# AESTHETIC ANALYSIS OF POST-HUMAN BODIES IN VIRTUAL REALITY PERFORMANCES

## ABSTRACT

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The development of new media technology provides a broader vision for the performing arts, and performance gradually begins to integrate with Virtual Reality (VR). The subjectivity of virtual reality performers, as human beings, becomes increasingly ambiguous, giving rise to diverse digital "post-human bodies." These post-human bodies, empowered bidirectionally from finite to infinite in virtual reality performances, generate artistic life with warmth and texture through reception, deconstruction, and reorganization. They create moments of creativity in the infinitely extended ambiance and establish an artistic atmosphere full of immersive sensations and aesthetic significance in the virtual space and time. This paper designs six forms of post human bodies. A total of 31 dancers were recruited in two rounds to experience wearing VR equipment. This study employs a qualitative research design to explore dancers' perceptions of experiencing post-human bodies in VR. In this process, it is more important to emphasize the connotation that the performance content brings to the audience, rather than focusing on the expansion of technology.

## KEYWORDS

Virtual Reality, Performance, Post-human, Virtual Aesthetics.

# THE IMPACT OF LUXURY CONSUMPTION ON WOMEN'S DRESS IN EIGHTEENTH-CENTURY FRANCE

## ABSTRACT

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This study provides a comprehensive review of the impact of luxury consumption on women's fashion in eighteenth-century France. The article delves into the critical role of aristocratic women in shaping trends and promoting culture and the arts through their involvement in luxury consumption practices, such as the organisation of private salons. The study explores the interconnections between luxury consumption, salon culture and the burgeoning Rococo art movement, emphasising how women's preferences and social ambitions drove the evolution of fashion trends and artistic expression. Through an in-depth exploration of historical sources and scholarly research, the article illuminates the complex relationship between the consumption of luxury goods and the culture of women's dress, revealing its far-reaching impact on social and cultural identity in eighteenth-century France.

## KEYWORDS

France, Women's Dress, Luxury Consumption, Salon Culture, Rococo Art.

# THE EFFECTS OF ART THERAPY ON THE MENTAL HEALTH OF ARTS PRACTITIONERS: A SYSTEMATIC LITERATURE REVIEW

## ABSTRACT

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Mental health issues faced by the creative arts community are equally severe. Art therapy has a positive impact on the mental health of artists. Therefore, art therapy is essential for improving the mental health problems of the artist community. This study summarises the effects of six art therapy-based psychotherapies and the benefits of art practitioners receiving art therapy through a systematic literature review. The study aims to explore and validate the potential of art therapy as an effective intervention to help artists cope with the unique challenges of creative anxiety, creative block, self-questioning and criticism. In turn, it will provide artists with better psychological support, emotional release and emotional processing to help maintain their creative abilities, self-awareness and psychological balance. Art therapy will provide artists with more effective tools and resources to improve their mental health and creative experience.

## KEYWORDS

Art Therapy, Mental Health, Arts Practitioners, Creative Anxiety, Emotional Release.

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