



International Meeting of Research
in Music, Arts and Design.

8th Edition 2022

BOOK OF ABSTRACTS

JULY 07, 08, 09

Castelo Branco – ESART

Graphic Design
Fashion Design
Interior Design
Music
Intersection Areas

TECHNICAL DATA

8th International Meeting of Research in Music Arts and Design

Book of Abstracts

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ABOUT EIMAD

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 one 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 8th EIMAD 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 8th EIMAD 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.

OVERALL PROGRAM

July 7th

8H30

TECHNICAL SUPPORT SESSION

9H30 Aud. 1

OPENING SESSION

Reception: Luísa Castilho

10H00 Aud. 1

PEDRO REBELO

Un-disciplining sound and music: thinking through the listening experience

Moderator: Rui Dias

10H45

**COFFEE BREAK
AND POSTER PRESENTATION**

11H00 Aud. 1
Aud. 2

**SESSION 1
SESSION 2**

13H00

LUNCH

15H00 Aud. 1

CARLOS TEIXEIRA

What Research Does a Ph.d. in Design Do?
How and Why is it relevant?

Moderator: Daniel Raposo

15H45

**COFFEE BREAK
AND POSTER PRESENTATION**

16H00 Aud. 1
Aud. 2
2.2.6.

**SESSION 3
SESSION 4
SESSION 5**

18H30

EXHIBITION

Design, Experience and Identity:
Meeting Spaces for a livable City

19H30

DINNER

Free Participation, Registration upon arrival

July 8th

9H30 **TECHNICAL SUPPORT SESSION**

10H00 Aud. 1 **MARKUS WEISBECK**
Space for Visual Research
Moderator: João Neves

10H45 **COFFEE BREAK**

11H00 Aud. 2 **SESSION 6**
Aud. 1 **SESSION 7**
2.2.6. **SESSION 8**

13H00 **LUNCH**

15H00 Aud. 1 **SABINE JUNGINGER**
Moving from Probabilities to Possibilities:
How Will the New European Bauhaus
Serve Us?
Moderator: Ricardo Silva

15H45 **COFFEE BREAK**

16H00 Aud. 1 **SESSION 9**
Aud. 2 **SESSION 10**

18H00 **CLOSING
SESSION**

July 9th

CULTURAL DAY

Visit to Vila Velha de Rodão

DETAILED PROGRAM

Session 1

Room: Auditorium 1

Field: Music, Musicology and Music Education

Moderator: Vincent Debut

11H00	Leon Bucarechi Vincent Debut	Listening for Cultural Clues in Jazz Manouche
11H15	Gilvano Dalagna Clarissa Foletto Marco Conceição Baishali Sarkar Luís Bittencourt Samuel Peruzzolo Vieira	A Phenomenological approach on the negotiation in recording sessions
11H30	Alonso Peñaherrera Oriol Ventura Sheila Gonzalez-Mardones	Metamodeling and audio signals design process, for the encounter between sound and mutable forms.
11H45	Inês Thomas Almeida	Bias or factuality? Music in majestic representation and public state ceremonies in late 18th century Portugal, as seen by German travellers
12H00	Luísa Correia Castilho Carlos dos Santos-Luiz José Carlos Oliveira	Medieval and Renaissance echoes in the 20th century. Iconography, memory, and identity on the ceiling of the Church of Santa Maria Maior da Covilhã (Portugal)
12H15	Sónia Duarte	Saint Cecilia in Baroque Painting in Portugal
12H30	Luzia Aurora Rocha	A History of Portugal through Images - the Role of Musical Iconography in the Conception of Symbolology's of Narration, Meaning and Power
12H45	Filipa Castilho Clarissa Foletto	A Canção: Uma proposta pedagógica no Ensino-Aprendizagem do Violoncelo

Session 2

Room: Auditorium 2

Field: Fashion Design

Moderator: Cátia Rijo

11H00	Mariana Rêgo Demétrio Matos Diogo Frias Riobom	Design inclusivo no contexto do desenvolvimento de vestuário para seniores
11H15	Giulia Lo Scocco	Technology Epiphany and Knitwear Design. Critical perspectives and possible applications
11H30	Sónia Seixas Gianni Montagna Maria João Félix	Where is Textile Design in Portugal? Interlace the Past to Weave the Future
11H45	Paulo Martins Rui Miguel Liliana Pina Madalena Pereira	Consumer involvement and ideologies on the co-creation of fashion products
12H00	Catarina Rito Madalena Pereira Alexandra Cruchinho	The cultural identity of a country as a competitive factor in Fashion Design: the impact of academic education on the construction of national brands
12H15	Ana Claudia Alcantara Daniel Luiz Michalack	The Metaverse Narrative in The Matrix Resurrections: a semiotic analysis through costumes
12H30	Maria Costa Rafaela Norogrande	Marie Antoinette – Vivências passadas vestidas no presente

Session 3

Room: Auditorium 1

Field: Communication Design, Design Education and Thinking

Moderator: Vítor Quelhas

16H00	Paula Malamud Marco Neves Gabriel Patrocinio	The role of designers in city branding process: a conceptual model
16H15	Gisele Nepomuceno Catarina Moura Fernando Oliveira	As ferramentas de Branding como um importante recurso para as marcas de moda durante a pandemia de Sars Covid 19.
16H30	Joaquim Elias Martins Cátia Rijo Vera Barradas	Problematics of a territorial brand visual identity creation: Portalegre territory as a case study
16H45	Carla Paoliello Ana Lia Santos Ana Thudichum Vasconcelos	Learning by Design - Learning by exposing my Design Methods
17H00	Cátia Rijo Helena Grácio Javier Antón Victor Larripa	Visual thinking through practice led research: Case study decryption as a triggering creative mechanism for design ideas
17H15	Paige Coote Catarina Lelis	Frame of Mind: the genres of sexualized advertising influencing an 18 years-old's self-perception
17H30	Stefania Palmieri Mario Bisson Giuseppe Rubino Alessandro Ianniello	New horizons of museum experiences: between physical and digital
17H45	Óscar T. Viana Miguel Terroso Cristiana Serejo João L. Vilaça	A comparison review of existing personal health management apps in the Portuguese health sector framework

Session 4

Room: Auditorium 2

Field: Music, Musicology and Music Education

Moderator: Luzia Aurora Rocha

16H00	Nádia Moura João Paulo Vilas-Boas Sofia Serra	How do saxophonists communicate through bodily behavior? A contribution to embodied performance pedagogies
16H15	Yang Yang Franziska Schroeder Matthew Rodger	The role of perfectionism in Music Performance Anxiety within university piano majors in China
16H30	Pedro Gazalho Martins Luísa Correia Castilho	Learning Music Theory through Musical Theatre during a pandemic.
16H45	Mariana Picado Cristina Pereira Luísa Correia Castilho	Emotional Intelligence and Self-regulation in the teaching and learning process of Music Ensemble with singing
17H00	Filipa Castilho Cristina Pereira	Teacher profile vs student profile: processes of teaching-learning in the subject of Music Education
17H15	Pierangela Palma Carlos J. Fernández Cobo Enrique Muñoz	Violin methods in music education in Italy
17H30	Bruno Pavão Luísa Correia Castilho David Wyn Lloyd	The Influence of the repertoire on the student's progress of the viola
17H45	Yurima Blanco García Alicia Peñalba	Nuevos retos en la formación musical de los futuros docentes

Session 5

Room: 2.2.6.

Field: Design, Music, Arts, Culture and Society

Moderator: Helena Grácio

16H00	Maria Sílvia Barros de Held Carlos Alberto de Assunção Alho	Considerations regarding the concepts: Art, Crafts and Design
16H15	Helena Grácio Miguel de Aboim Borges Cátia Rijo	Building interactions through participative methodologies: co-creation between crafts and design in an academic context
16H30	Rui Barreira Susana Campos Maria João Félix	Teacher generated drawing: Green rice served at the last supper
16H45	Maria Sílvia Barros de Held Carlos Alberto de Assunção Alho	O criador, a criação e a identificação da imagem
17H00	Márcia Santos Maria Sílvia Barros de Held	Design de Superfície: A xilogravura como ferramenta para a conscientização ambiental
17H15	Maria Luísa Costa	Elements for the design of a literary route: Miguel Torga in Coimbra
17H30	Nigel Power	Hacking the Thai Regime of Images: Visual Activism in Post-coup Thailand (2014-2020)
17H45	Santi Centineo	A serious plane crash". Le Corbusier's and Xenakis' Philips Pavilion at Brussels Expo 58

JULY 8TH

Session 6

Room: Auditorium 2

Field: Communication Design, Design Education And Thinking

Moderator: Maria Luísa Costa

11H00	Leonardo Pereira Nuno Martins Sérgio Dominique Ferreira João Neves José Silva Daniel Brandão	Iconography Design for digital applications developed for the elderly or senior user
11H15	Rita Correia Vítor Quelhas	The contribution of the printed editorial object: Wrong Wrong magazine
11H30	Surya Bharath Bhanu Rekha V. Gowri K.	Vogue magazine cover pages during the pandemic - The drama of illustrations and fonts: A Semiotic analysis
11H45	José Bártolo	Mediations Between Images, Words and Sounds: An Analysis of Graphic Design in the Record Label Orfeu (1966-1983)
12H00	Kenneth Feinstein	The Montage, Time and Presence
12H15	Ângelo Gonçalves Vítor Quelhas	TIMOS a modular speculation
12H30	Ana Filomena Curralo	Typography Design: An Algorithmic Approach
12H45	Manuela Maia	O desafio às condições do ensino do design para a abordagem à complexidade - Uma reflexão a partir de estudo exploratório

Session 7

Room: Auditorium 1

Field: Fashion Design

Moderator: Maria Cristina Broega

11H00	Livia Lara Isabel Cabral Joana Cunha	Color in sustainable fashion: a reflection on the importance of design education
11H15	Layla de Brito Mendes Ana Cristina Broega Nelson Pinheiro Gomes	Trends in the Fashion Sector: An Analysis of their Use and Paths for the Researcher Profession
11H30	Roberto Liberti Rosanna Veneziano Giuseppina Carozza	Fashion design out of waste: cradle to cradle dress
11H45	Regina Aparecida Sanches Rafael Rocha Adriana Yumi Sato Duarte	Proposal for producing new fabric through the use of fabric scraps discarded by Ibitinga clothing manufacturers: a Brazilian example of circular economy.
12H00	Junior Costa Ana Cristina Broega	New Sustainable materials for the Fashion Industry: the button in the Circular Economy
12H15	Maria Antonietta Sbordone Carmela Ilenia Amato Alessandra De Luca Venere Merola Martina Orlacchio	From Farm to Clothes. Design for New bio-based textiles productions from local feedstocks
12H30	Martina Motta Giovanni Maria Conti	Italian designers for Yucatan Industries. Designing inter-cultural knowledge transfer for fashion design.
12H45	Fernanda Enéia Schulz Luiza Honorato Freire Joana Luisa Ferreira Loureço da Cunha	The 7 complex lessons from Edgar Morin Applied in Fashion Design Education for Sustainability
13H00	Benilde Reis Madalena Pereira Nuno A. Jerónimo Susana Azevedo	Studying Genderless Fashion Design: Triangulation Method in Fashion Research

Session 8

Room: 2.2.6.

Field: Interior and Product Design

Moderator: Mónica Romãozinho

11H00	David Guilhon Helton de Jesus C. L. Bezerra Anna Karen Lima Lourenço Olímpio Jose Pinheiro	Brief physical-mechanical characterization of wood from Maranhão for the manufacture of xylophone bars
11H15	Raquel Vianna Duarte Cardoso Viviane Cruz e Silva José Jorge Boueri	Television broadcasts in the time of COVID-19 pandemic: spatial adaptations in the scenography of Brazilians infotainment programs.
11H30	Liliana Soares Ermanno Aparo Rita Almendra Fernando Moreira da Silva	Design for systemic lighting products
11H45	Paulo Demétrio Santos Francisco Rebelo Fernando Moreira da Silva Paula Mercedes das Neves	Modular Backpack Project for Children – An Ergodesign Approach
12H00	Rita Cruz Fátima Pombo	Designing furniture for versatile spaces of collaborative work. Covid-19 accelerating the change
12H15	Liliana Soares Ermanno Aparo	Being Tomas Maldonado: designing transversal and cooperative participation

Session 9

Room: Auditorium 1

Field: Interior and Product Design

Moderator: Joana Cunha

16H00	Fabio A Moizes Ivaldo Valarelli João Carlos R. Plácido Silva	Analysis of the Physical and Colors Addition Characteristics in the Particles with Bixa Orellana and Blue Textile Dye for Feasibility of Production of the Oriented Particleboard
16H15	Eliana Zmyslowski Gilbertto Prado Suzete Venturelli	Interior Design a Brief History of Commercial Physical Space: the Sensory Relationship with the Viewer
16H30	Carla Lourenço Mónica Romãozinho	The process of rationalization in kitchen design: A Design methodology in a company environment
16H45	Cristina Caramelo Gomes	On site or remote? A time to reimagine the workplace
17H00	Carla Paoliello Lia Krucken	The local dimension in design products during a pandemic time: reflection on intra-territories
17H15	Rute Oliveira Violeta Clemente Daniel Afonso Davys Moreno	Fabrico digital de produtos customizados para apoio à aprendizagem de instrumentos musicais

Session 10

Room: Auditorium 2

Field: Design, Music, Arts, Culture and

Moderator: Ricardo Silva

16H00	Maria Inês Pires	O contributo do Ensemble DME para o dinamismo da cena musical contemporânea
16H15	Ana Luísa Pinto Luísa Correia Castilho	Um olhar sobre a leitura rítmica: Estratégias de ensino-aprendizagem
16H30	Martín Gómez-Ullate García de León Manuel Rodríguez Palacios Ana Mendoza Hurtado Javier Barra Sanz Pilar Barrios Manzano	Mapeando la historia y antropología de la música de la ciudad de Cáceres para aplicaciones didácticas, turísticas y museológicas
16H45	Ana Gaspar	Cesare Sighinolfi, um Escultor Italiano em Portugal
17H00	Ana Mena	From sculpture to jewelry: analogies of artistic practices
17H15	Sandra Regina Rech Alessandro Mateus Felipe	Análise de tendências socioculturais & gestão visual de projetos: proposta de modelo conceitual para o Fashion Lab - Coletivo Criativo/Brasil
17H30	Deoclys Bezerra Sílvia Held	A moda brasileira: uma efemeridade?

POSTERS

José Carlos Oliveira
Carlos dos Santos-Luiz
Luísa Correia Castilho

Medieval Pictorial Influences on the Ceiling Paintings of the Church of Santa Maria Maior in Covilhã (PT)

Luísa Correia Castilho
Carlos dos Santos-Luiz
José Carlos Oliveira

The Musician Angels' instruments on the ceiling of the Church of Santa Maria Maior

Carlos dos Santos-Luiz
Luísa Correia Castilho
José Carlos Oliveira

The Psalter in the Ceiling Paintings of the Church of Santa Maria Maior

Carolina Fadigas
João Barata
Luís Nogueira

Recreation of the costumes for the movie "Os Emissários de Khalôm"

Valentina Alfieri

The Future of Conscious Fashion Between Slow Manufacturing and Virtual Reality

Mafalda Almeida
Lionel Louro

Narrativa Visual- Memória, vivências e Saudade...
Explorando a cultura portuguesa e a (in)visibilidade das artes ancestrais.

KEYNOTE SPEAKERS



COMPOSER,
PERFORMER
AND SOUND
ARTIST

JULY 7TH

10H00

PEDRO REBELO

UN-DISCIPLINING SOUND AND MUSIC: THINKING THROUGH THE LISTENING EXPERIENCE

The talk addresses some pitfalls associated with the notion of discipline from the perspective of the listening experience. Drawing from examples of research and art practices from across a variety of fields, I intend to open possibilities of listening which transverses knowledge and practice conventions in the domain of the aural. The talk takes on the term 'Sound and Music' as a vehicle to help us think through processes of un-disciplining and decolonisation of listening. I will draw on socially engaged practices to articulate strategies that challenge disciplinary divides through lived experience. Examples from across academic and artistic practices illustrate opportunities for un-disciplining and un-doing practices in the context of some of the challenged we face today.

Moderator: Rui Dias

Pedro is a composer, sound artist and performer. In 2002, he was awarded a PhD by the University of Edinburgh where he conducted research in both music and architecture.

Pedro has recently led participatory projects involving communities in Belfast, favelas in Maré, Rio de Janeiro, travelling communities in Portugal and a slum town in Mozambique. This work has resulted in sound art exhibitions at venues such as the Metropolitan Arts Centre, Belfast, Centro Cultural Português Maputo, Espaço Ecco in Brasilia and Parque Lage and Museu da Maré in Rio, Museu Nacional Grão Vasco, Golden Thread Gallery, Witworth Gallery Manchester, Convento de São Francisco Coimbra and MAC Nitéroï. His music has been presented in venues such as the Melbourne Recital Hall, National Concert Hall Dublin, Queen Elizabeth Hall, Ars Electronica, Casa da Música, and in events such as Weimarer Frühjahrstage für zeitgenössische Musik, Wien Modern Festival, Cynetart and Música Viva. His work as a pianist and improviser has been released by Creative Source Recordings and he has collaborated with musicians such as Chris Brown, Mark Applebaum, Carlos Zingaro, Evan Parker and Pauline Oliveros as well as artists such as Suzanne Lacy.

His writings reflect his approach to design and creative practice in a wider understanding of contemporary culture and emerging technologies. Pedro has been Visiting Professor at Stanford University (2007), senior visiting professor at UFRJ, Brazil (2014) and Collaborating Researcher at INEM-md Universidade Nova, Lisboa (2016). He has been Music Chair for international conferences such as ICMC 2008, SMC 2009, ISMIR 2012 and has been invited keynote speaker at ANPPOM 2017, ISEA 2017, CCMMR 2016 and EMS 2013. At Queen's University Belfast, he has held posts as Director of Education, Director of Research and Head of School. In 2012 he was appointed Professor of Sonic Arts at Queen's and awarded the Northern Bank's "Building Tomorrow's Belfast" prize. He has recently been awarded two major grants from the Arts and Humanities Research Council including the interdisciplinary project "Sounding Conflict", investigating relationships between sound, music and conflict situations. Ongoing research interests include immersive sound design and augmented listening experiences. Pedro has been appointed Director of the Sonic Arts Research Centre in 2021.



**CHARLES
L. OWEN
PROFESSOR
DIRECTOR
OF ACTION
LAB AND PHD
PROGRAM
COORDINATOR**

JULY 7TH

15H00

CARLOS TEIXEIRA

WHAT RESEARCH DOES A PH.D. IN DESIGN DO? HOW AND WHY IS IT RELEVANT?

In this lecture, Carlos Teixeira, Director of the Ph.D. Program in Design at IIT – Institute of Design argues that individuals, communities, and organizations are at the intersection of multiple social, environmental, and technological disruptions. Their life and work experiences will result from the solutions we design for those new realities. He will present doctoral research findings addressing contemporary design challenges in sustainability, equity, and intelligence. The central question of his research is, “How can design affect the lives and wellbeing of people and communities by leveraging the interconnectivity of markets, technology, environment, finance, and social networks?” In addition, case studies with design solutions in food, energy, and mobility systems will demonstrate practical applications of research findings from doctoral studies in design.

Moderator: Daniel Raposo

Carlos Teixeira is the Charles L. Owen Professor in Design at IIT Institute of Design (ID), where he teaches graduate courses and advises doctoral students on the strategic use of design capabilities in complex spaces of innovation. He is also faculty director of the Action Lab.

He is the founder of ORGE Innovation Consulting, which advises global leaders in organizations on how to build the know-how to innovate through design capabilities and strategies. Carlos received a doctorate in design from ID in 2002. Previous to his PhD, he received a master's and bachelor's degree in design from Pontifícia Universidade Católica in Rio de Janeiro, Brazil.

Before joining ID in 2016, Carlos served as a faculty member at Parsons School of Design in New York (2003–09), where he was instrumental in developing undergraduate and graduate programs in strategic design and transdisciplinary design. In 2014 he received the Distinguished Teaching Award by The New School for his innovative pedagogy in graduate design studios and projects.

Carlos's research interests include the areas of design strategy, open innovation, and sustainable solutions. The central question of his current research is, "How can design affect the lives and wellbeing of people and communities by leveraging the interconnectivity of markets, technology, environment, finance, and social networks?" In 2019 Carlos received a \$100,000 grant from the Kresge Foundation for the Flag Calumet research project, part of a partnership between ID and the Calumet Cooperative.



MARKUS WEISBECK

THE SPACE FOR VISUAL RESEARCH

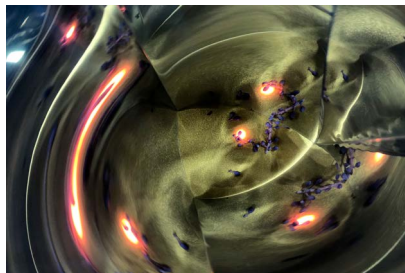
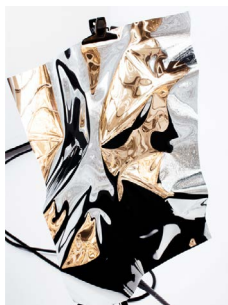
The Space for Visual Research (SfVR) is a platform for experimental image production. Established as an extracurricular laboratory at the Bauhaus University Weimar back in 2013, it encourages graphic designers to explore alternative modes of making and expand their creative repertoire with alternative modes of making. Prof. Weisbeck shows concepts & visual examples of works which are developed in the context of this design-thinking laboratory.

Moderator: João Neves

DESIGNER,
VISUAL
RESEARCHER
AND
PROFESSOR

JULY 8TH

10H00



Markus Weisbeck is a graphic designer and teacher based in Weimar and Frankfurt am Main. He founded the Design-Studio Surface in 2000.

Weisbeck has lectured and participated in numerous international conferences on design related subjects and has taught at various universities including the UDK Berlin, University Darmstadt the HGB Leipzig, Pati Korea and has been teaching as Professor for Grafik Design at Bauhaus in Weimar since 2011. He is frequent jury member in design competitions worldwide and part-time writer for the Frankfurter Allgemeine Zeitung, Frieze and Form in the discipline of Grafik Design. Since 2013 he is an official member of the Alliance Graphique Internationale.

He established "The Space for Visual Research" as a workshop and laboratory for experimental research into new graphic, abstract and visual worlds at the Bauhaus-University Weimar in 2013. The Space's mission is to support the exploratory urge for new aesthetics, in particular by empowering design students to create their own individual imagery. Workshops were realized at the House of the Artists, Tehran, Iran, Taiwan Tech, Taiwan, Design Summer Hangzhou, China, Paju Typography Institute PaTI, Korea, UCB La Paz, Bolivia, Y Design Festival, Macao, China, 2019, Gwangju Biennale, Korea, 2019 and at the AGI Rotterdam.

Through collaborations, curatorial projects and publications, Weisbeck has developed a unique practice that expands collaborative form from a pragmatic structure of working together to the joint development of content.

His design projects include the art direction of the Museum für Moderne Kunst Frankfurt am Main, the Forsythe Company, Luma Arles, Fogo Island Arts, Documenta 11, the Corporate Identity for Zumtobel, the Jewish Museum Frankfurt, Gwanju Folly II Korea, the Städel Architecture Class, the German Pavillion: Venice Biennale 2007 and 2009, the 7th International Architecture Biennial (BIA) São Paulo, Manifesta 7, publication series for Sternberg Press as well as many other books for (individual) artists.



SABINE JUNGINGER

MOVING FROM PROBABILITIES TO POSSIBILITIES: HOW WILL THE NEW EUROPEAN BAUHAUS SERVE US?

PROFESSOR,
RESEARCHER
AND
DESIGNER

JULY 8TH

15H00

In the past, design moved to center stage when people realized that their existing values, beliefs, norms and behaviors no longer served the needs of society and the individual. It is no coincidence that the original Bauhaus offered rigorous design education among the uncertainties of the Weimar Republic, nor that the Ulm School of Design (HfG) forged new possibilities for the future in the aftermath of the Nazi regime. When nothing seems quite what it was and when the status quo is no longer tenable, the ways in which we conceive, plan, develop, and deliver new paths into the unknown acquire new significance. We move from probabilities to possibilities. The New European Bauhaus, too, emerges in the context of a newly experienced VUCA World – a world full of Volatility, Uncertainty, Complexity and Ambiguity. How will this initiative serve us? How will it prepare design practitioners and design researchers to contribute?

Moderator: Ricardo Silva

Prof. Sabine Junginger (PhD) is an expert on the principles, methods and processes of human-centred design. Her research into design theories and design practices relevant to public and private organizations is internationally recognized. In addition, she explores policy-making and policy implementation as activities of design that are especially important to succeed in the digital transformation.

Her academic work draws on her previous careers in journalism, marketing and public relations. Before pursuing a design education, she has worked as a journalist in print media, with Designworks/USA, a BMW company in Newbury Park, California and Siemens Corporate Design in Munich as well as with the German American Trade Center in Atlanta. For the latter, she also served as US communication point for the Swiss manufacturer Bodenschatz.

Today, she serves on a number of international editorial and advisory boards of academic, civil society and business organisations, including the editorial boards of Design Issues (MIT Press) and She Ji (Tongji University), the International Advisory Board of the Design Research Society and the Research Committee of the Free University Bozen-Bolzano (Italy), GovLab Austria, the European Forum Alpbach, the German University of Public Administration Sciences, and Dataport. She is Chairwoman of the German non-profit Politics for Tomorrow, Co-Founder of the Swiss Service Design Network and has been granted a biannually renewable Fellowship by the Hertie School in Berlin since 2009.

Prof. Dr. Junginger received her MA in Communication Planning and Information Design and her PhD in Design from the renowned School of Design at Carnegie Mellon University, both under the supervision of Prof. Dr. Richard Buchanan and Prof. Dr. Denise Rousseau. Her Master thesis combined interaction design and communication design to develop a digital patient-centered hospital wayfinding system. Her doctoral thesis extended a human-centred interaction design approach to problems of organizational change and management. Her previous academic positions include Lecturer and founding member of design research group imaginationLancaster at the Lancaster University (UK) and Associate Professor at the Kolding School of Design (DK).

ABSTRACTS

SESSION 1

MUSIC, MUSICOLOGY AND MUSIC EDUCATION

Moderator: Vincent Debut

Listening for Cultural Clues in Jazz Manouche

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Abstract:

Django Reinhardt was a virtuoso guitarist and composer of Manouche (Gypsy) origin who lived between 1910 and 1953, achieving stardom in the 1930s. Being mostly associated with the jazz of his time, one may argue that his Gypsy origin was embedded into his music. After Django's death, his music has been reappropriated by the Manouches and gradually became a community practice as well as a musical genre, nowadays known as Gypsy jazz or jazz Manouche. In this paper, we explore the existence and relevance of cultural markers associated with this musical genre, and attempt to relate musical and cultural features present in Manouche communities. Our work is based on questionnaires and interviews with both Manouche and Gadjé (non-Gypsy) musicians, includes listening tests proposed to musicians and instrument makers and accounts one of the author's personal experiences as a Gadjó guitar apprentice. Our results confirm the importance of some cultural features for sound recognition that include the role of the music pedagogy within the Manouche community as well as the relevance of the guitar accompaniment.

Keywords:

Jazz Manouche, Musical Pedagogy, Cultural markers

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A Phenomenological approach on the negotiation in recording sessions

Abstract:

The relationship between musicians and recording engineers is fundamental to the success or failure of a recording project. Several anecdotal examples from well recognized to emergent musicians can be found in the history of the recording music industry, suggesting that an artistic project can hugely affect poor relationship between these two parts. Despite its importance, this topic has been scarcely debated in the literature. Particularly, the negotiation of the recording process involving musicians and recording engineers is almost nonexistent. In this paper we mapped the phenomenology of negotiation in recording sessions through a longitudinal observational study focused on the process of recording the first album of *Atma Kirtana*. A qualitative data analysis revealed four aspects that shape this negotiation, namely: content, parts involved, typology and dimensions. Based on these four aspects we propose a theoretical model for analysis of the negotiation in recording sessions.

Keywords:

Negotiation; Recording session; Popular music; Recording engineer; Musical practice

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Metamodeling and audio signals design process, for the encounter between sound and changing forms.

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Abstract:

The context of the following work arises from an exploratory interest around sound and forms, in order to be able to structure fictional architectural envelopes of an audio-reactive nature, whose materialization is achieved through digital visualization techniques, and generative software of art and design. This research implies an interdisciplinary development, between different categories of knowledge, through which unconventional processes are built, where sound is activated as an element that generates random values of information, and that have a direct impact on the configuration and changing behavior of the form and environment. Today, the boundaries that define creative territories are increasingly flexible and adaptive, which allows establishing knowledge networks that expand the ranges of action of design activities.

Keywords:

Audio signals design process, sound and changing forms, experimental design processes, fictional spaces

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Bias or factuality?

Music in majestic representation and public state ceremonies in late 18th century Portugal, as seen by German travellers

Abstract:

In the second half of the 18th century, travels to Portugal increased significantly, partly due to the military movements provoked by the peninsular wars, partly because of the curiosity that the Lisbon earthquake of 1755 and subsequent reconstruction of the city had aroused, partly because of scientific expeditions, and partly due to the emerging popularization of travelling and tourism among the middle class. The thus resulting travelogues contain precious elements which help us better understand and characterize the musical and cultural practices of the time. However, their use requires a careful contextualization, as well as the identification of several typical filters and meta-discourses that, quite often, might have little to do with the observed reality. In this article, we will consider a group of German travelogues – which have traditionally been, by far, the least studied by Portuguese musicology – to examine, using a three-layer-analysis methodological approach (extra-discursive, intra-discursive and identity/alterity), how Portuguese music, and particularly the one related to majestic representation and public State ceremonies, was apprehended by German travellers.

Keywords:

Travelogues, Portuguese music, State ceremonies, Majestic representation, Late eighteenth century

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Medieval and Renaissance echoes in the 20th century

Iconography, memory, and identity on the ceiling of the Church of Santa Maria Maior da Covilhã (Portugal)

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Abstract:

Located in the historic area of Covilhã (Portugal), the Church of Santa Maria Maior has its origins in the Medieval era and was rebuilt in the 16th century. It underwent changes over time, and was, by the end of the 19th century, subjected to profound works that changed its typology. In the following century, more precisely in 1942, it was again profoundly restored. In 1943, its roof collapsed. Following its repair, a set of commissioned ceiling paintings were carried out by Professor António Esteves Lopes - also known as "Lopes da Covilhã" - a painter and promoter of multiple artistic areas in the Portuguese Beira Baixa region. The paintings comprise, to this date, ten different scenes with musical iconography, depicting musician angels, who play various instruments (chordophones and aerophones). Despite the epoch in which they were made - the 20th century -, these images try to recreate environments from the Middle Ages and the Renaissance. It is the goal of this chapter, to describe, analyze, and iconographically/iconologically study these paintings, applying a historical and organological framing. The painter's aesthetic options and the medievalist and renaissance influence present in this artwork will also be addressed.

Keywords:

Musical iconography; Musician angels; Middle Ages; Renaissance; António Esteves Lopes

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Saint Cecilia in Baroque Painting in Portugal

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Abstract:

Saint Cecilia is the patron saint of musicians and music, according to a debatable biographical account, which tells us that Cecilia heard the sound of *divine music* during her wedding feast. The national research on musical iconography in Portuguese paintings that has been carried out in recent years has revealed a considerable number of examples with this hagiographic representation. The Saint appears in hagiological Baroque depictions strategically placed on coffered ceilings of coenobiums, churches and public and private chapels, in the sight of all Christian believers. Starting from the presentation of the image in seven predominant representations in painting: martyrdom; ecstasy; sitting alone or standing, playing a musical instrument such as the harpsichord, the positive organ, the harp or singing by a music book with epigraphic and pseudo-epigraphic characters; seated or standing, accompanied by an angel; in a celestial court with marian, christological or eschatological themes; or in a sacred allegory portraying a virtuous woman of great musical talent. We will list aspects related to her devotion, the sources and models used in painting workshops, as well as uses and functions of the image of Saint Cecilia in Portugal during the Baroque period (ca. 1600-ca. 1750). This is one of the first incursions into the research and study of the image of Saint Cecilia, a naturally incomplete contribution, but which aims to open new paths in the field of studies of musical iconography in Portugal.

Keywords:

Baroque Painting; Musical Iconography in Portugal; Saint Cecilia Image.

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A History of Portugal through Images:

The Role of Musical Iconography in the Conception of Symbology's of Narration, Meaning and Power

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Abstract:

History (from Greek ιστορία historia) meaning “inquiry; knowledge acquired by investigation” (JOSEPH, JANDA, 2008: 163) is one of many possible definitions of an academic discipline. It is an umbrella term comprising past events as well as the memory, discovery, collection, organization, presentation, and interpretation of these events. Historians seek knowledge of the past using historical sources such as written documents, oral accounts, material artifacts, ecological markers and, of course, visual sources (iconography). Herodotus, a 5th-century BC Greek historian, and geographer is often considered the “father of history” in the Western tradition (a title conferred on him by the ancient Roman orator Cicero) although he has also been criticized as the “father of lies” (VIVES, 1913). The point in here is that every type of source or historical record may be seen as, at best, an approximation of a real historical fact and/or action, and strongly conditioned by a personal vision, a patron, religion, politics, etc. In the present, we still do not now the veracity or forgery of some historical documents (including visual sources in musical iconography).

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Music iconography and history are closely related, as shown by the huge number of images already documented in articles, books, databases, this just considering the academic milieu. Nevertheless, Portuguese History and History of Music was never seen and presented this way. This article intends to be the genesis of a future History of Portugal through images. The visual sources here presented are depictions of events, figures, episodes where music as a major role to play. Despite the discrepancy of sources here studied (ceramic tiles, sculpture, painting, street art) and the giant time boundary, it is the more significant – in this case – to offer, precisely, diversity.

Keywords:

Musical Iconography; History of Portugal;
genesis of a future History of Portugal

The Song: A Pedagogical Proposal in Cello Teaching-Learning

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Abstract:

In the sense of a teaching adjusted to the purposes and goals recommended for Basic Education, an appropriate selection of didactic resources to be used becomes fundamental. Thus, it was thought to use the song as a pedagogical tool, as suggested by several pedagogues, such as Willems, Kodály or Suzuki, for the learning and development of musical and technical skills of the cello, thus seeking a greater motivation and interest of the student. The research was elaborated in two parts, where in the first one a documentary research was carried out, preparatory to the empirical study in order to elaborate a compendium of traditional and/or popular Portuguese children's songs adapted to the cello and in the second section an action investigation was developed with the objective of understanding the use of these songs as a didactic-pedagogical tool for the development of skills, and its implications for parental involvement in monitoring the study of its learners. The results showed that effectively the selected songs were facilitating the development of technical skills mainly of finger patterns and musical aspects, such as: tuning, listening and rhythm. In addition, the results showed that students who had more follow-up by parents/guardians had better results.

Keywords:

Violoncello; Popular Songs; Traditional Songs; Instrumental Learning; Parental Support

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SESSION 2

FASHION DESIGN

Moderator: Cátia Rijo

Inclusive Design in the Context of Clothing Development for Seniors

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Abstract:

Population aging is a social phenomenon characterized by the increase in the number of elderly people compared to the total population. For the World Health Organization, an elderly person is an individual between 61 and 75 years of age. Several aspects at the psychomotor level decrease with age, and body characteristics will change over time. Thus, the focus of this study was established on clothing for the elderly with limitations, resulting from degenerative pathologies of the joints. The present investigation therefore seeks to develop a product that promotes inclusion, increased comfort, increased well-being and self-esteem for the elderly without stigmatizing them. The objective of this study is to develop hypotheses of ergonomic superior clothing for the elderly population considering the physical and aesthetic needs of this population and to elaborate a guide of procedures for the construction of inclusive clothing for the elderly. The methodology used is based on holistic research, using the case study as a starting point and using different instruments to reach the final results, such as direct observation, focus group and exploratory and validation usability tests, which allowed to obtain a perspective the dressing/undressing routine. After the development of the prototype and its validation, it was possible to deepen some formal requirements. With the analysis of the results obtained, it is concluded that the prototype fulfilled the defined objectives, using wool as a sustainable and biodegradable material, as well as allowing greater ease in the wearability and accessibility of people with difficulties in terms of fine motor skills.

Keywords:

Inclusive Design, Usability, Clothing for Seniors, Elderly, Ergodesign

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Technology Epiphany and Knitwear Design.

Critical perspectives and possible applications

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Abstract:

This paper aims to frame the concept of Technology Epiphany (Verganti, 2011) by relating it to the connections found in the recent literature concerning the field of Knitwear Design (Affinito, Conti, & Motta, 2017). Furthermore, starting from an interpretative vision of Peirce's semiotic triangle, as applied to the contemporary design context (Zingale, 2020), this article aims to propose a critical analysis of some aspects of the concept of Technology Epiphany, envisaging a practical application in the field of knitwear design.

Keywords:

Knitwear design, Design Driven Innovation, Additive Manufacturing

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Where is Textile Design in Portugal?

Interlace the Past to Weave the Future

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Abstract:

This study is part of research in design and aims to reflect on the scenery of higher education in textile design in Portugal and the challenges of the sector. The textile industry is facing new challenges with increasingly complex problems, to which are added the dimensions of sustainability, circular economy, digitalization, and the need for decarbonization. Given this scenario, new ways of working are required from textile designers, and it is important that higher education in textile design follows these changes to prepare them for these new challenges. A literature review and data collection were carried out, interconnecting and crossing the different research topics, to stimulate reflection and bring new perspectives on the object of study and understand what key skills the textile designer needs to practice his profession. It aims to reflect on the importance of the relationships between the different actors in the value chain and how they can coexist. The study concludes that there are key skills for the textile designer to respond to these challenges. The offer of higher education in textile design in Portugal is limited and should be complemented by a specialized offer in textile design to prepare these professionals, in a close relationship between industry and academia, to become active members of a circular economy weaving a textile economy of the future.

Keywords:

Textile Design; Higher Design Education; Designer Skills

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Consumer Involvement and Ideologies on the Co-Creation of Fashion Products

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Abstract:

This paper aims to identify what reasons and incentives are more important for consumers of fashion products on co-creation. Also, if they see an added value in co-created fashion products and if this is related to the fact that the consumer already has co-created fashion products. This data will serve as a basis for better routing the current co-creation concept. It will also enable the future development of a consumer, brand and supply chain co-creation streamlined framework.

A structured questionnaire with closed questions was created based on a literature review, study question, and hypotheses.

The findings show that most consumers still have not co-created fashion products, but almost all consider that these types of products have added value. It was also found that the most important reasons or incentives to co-create are related to the product itself and the co-creation process.

This paper will help clarify the main reasons and incentives for the consumer to co-create and for which demographics.

Keywords:

Fashion products co-creation, Co-created products added value, Reasons to co-create, Incentives to co-create.

The cultural identity of a country as a competitive factor in Fashion Design:

The Impact of Academic Education on the Construction of National Brands

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Abstract:

This research is about cultural identity and fashion, study and understand if the symbolic character present in a culture has a functional dimension without losing its meaning. The question of identity, central to the construction of society, it seems not to concern the national fashion designers. The older generations of fashion designers are more interested in having some portuguese culture identity in their brands, such as traditional techniques or local iconography, than the youngest generation, the ones that started their brands on the second decade of this century, and have more school education, do not consider important to work or to include in their brands portuguese culture identity. The study is carried out with a mixed methodology, interventionist and non-interventionist. On one hand, it is developed a research based on bibliographical collection, on the other hand, in a second phase, the interventionist methodology is developed in a case study, specifically, the work of the designer Nuno Gama.

Keywords:

Fashion Design; Fashion Education;
Country Cultural Identity

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The Metaverse Narrative in The Matrix Resurrections: A Semiotic Analysis through Costumes

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Abstract:

This article aims to perform a semiotic analysis of the film The Matrix Resurrections (2021), through costumes. The analysis will address the narratives of the metaverse and how this virtual scenario is impacting the image today. The research is exploratory and investigative and is based on bibliographic and filmographic references. To structure the analysis, the three main characters were selected: Neo, Trinity and Morpheus. Each character symbolizes the narrative construction about the metaverse through their costumes. The article will also address the relevance and futuristic readings that the feature film exposed today and how the new film explores the next steps of technology and people's digital behavior. The analysis approaches Pierce's semiotic studies, which contemplate the different signs of language. In this way, the research results in a broad reading of the costumes and their creative choices to convey the message and evolution of the characters selected for the article.

Keywords:

Metaverse Narrative, Costume Analysis, Semiotics and Fashion

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Marie Antoinette

Past experiences
dressed in the
present

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Abstract:

Within the scope of completion of the discipline Fashion Design Project I, of the Masters in Fashion Design at the University of Beira Interior, it was proposed to create illustrations for a performance art. The present article proposes to synthesize Sofia Coppola's film, "Marie Antoinette" (2006), making possible connections between the life story of the main character, Antoinette, with humanity itself, and its pioneering objective is to submit proposals for costume illustrations for a theatrical play. The life of the last queen of France is used as a backdrop in the scenery of this play, which seeks to compare events lived by the aristocrat with current moments. Among them are forced child marriage, the refugee, the mourning, and the lover and vices to which he was a slave. Such moments are associated with different characters.

Keywords:

Fashion, Theater, Costumes,
Characters, Rococo.

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SESSION 3

COMMUNICATION DESIGN, DESIGN EDUCATION AND THINKING

Moderator: Vitor Quelhas

The Role of Designers in City Branding Process: A Conceptual Model

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Abstract:

City branding is a governance strategy that, based on the identity of a city, aims to generate attractiveness for external public (visitors, investors, talents) and quality of life for internal public (citizens). Its process involves several steps and multidisciplinary teams, which interact with residents and other stakeholders from the political, economic, and social spheres. It is an activity with a transforming capacity of people and places, the same way as design. From this convergence, this study aims to understand the role of designers in a city branding process. We followed an explanatory multiple case study, mapping and decoding the development of the brands of Mississauga (Canada), Eindhoven (Netherlands), Cascais (Portugal) and Porto Alegre (Brazil), as well as the interventions of designers throughout the processes. As a result, it was possible to develop a conceptual model, describing three essential designer's roles in city branding: articulator, strategist, and activator, delivering relationships, strategy, artefacts, communication, and services.

Keywords:

City branding, place branding process, design process, design for territories, place branding strategy

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Branding Tools as an Important Resource for Fashion Brands during the Sars Covid 19 Pandemic

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Abstract:

This article aims to analyze how fashion brands used branding tools in their communication and how these strategies were important resources during the confinement periods of the pandemic, in order to maintain their connection with consumers and/or attract new customers. for the brand. Through a literature review, it is possible to observe the influence of social networks in strengthening the emotional bond between the consumer and the brand, even though its physical point of sale was closed during the first confinement. Thus, it is possible to understand how a well-constructed communication can bring positive results and loyalty to a fashion brand even in periods of financial in-stability.

Keywords:

Fashion Retail, Branding, Storytelling,
Consumer Behavior.Branding

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Problematics of a Territorial Brand Visual Identity Creation:

Portalegre territory as a case study

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Abstract:

The identity of a territory comprises a complex and dynamic inexhaustible network. This article aims to understand the intersection between this complexity and the process of creating a graphic brand. This study reports on an exploratory project conducted based on a Case Study Research Methodology. As a case study we bring the creation of a new brand identity for Portalegre, a Portuguese city in the Alentejo region of Portugal. We tried to bring to light the visual and conceptual inspiration of the creative process, as well as the justification for the creation of the brand design and the graphic system created around it. As we describe, design plays an enlightening role in the definition of the territory's identity, resulting in a graphic brand that can be adapted to different contexts and experiences. Which, like the territory itself, can be transformed and enriched over time.

Keywords:

Visual Identity Design, Territorial Brand; Portalegre Identity

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Learning by Design: Learning by exposing my Design Methods

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Abstract:

The present research focuses on the analysis of student evolution based on design methods. The investigation took place during the past semester at Design for Sustainability (D4S) Master's Course at the Faculty of Fine Arts, University of Lisbon (FBAUL). During this time, it was documented the student's knowledge and skills from the starting point. The process was planned, the learning path recorded, and the key moments were reflected. Step by step, students performed a set of theoretical-practical exercises. A protocol to register the process that was created, allowing the students to navigate through the design development more consciously and autonomously. With this methodology, it was possible to observe the students shift from an early stage of reserve and uncertainty to another thinking structure developed as a positive change. All this process was experimental research where our teaching performance was justified by "Learning by Design" concepts and theory.

Keywords:

Design Teaching; Design Learning; Design
Methods; Design Research

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Visual Thinking through Practice Led Research:

Case Study Decryption as a Triggering Creative Mechanism for Design Ideas

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Abstract:

The present article arises from the objective of allowing the understanding of a set of problems diagnosed in higher education practice, in order to reflect on practices and methodologies adopted in the context of design teaching, more specifically on the importance of visual thinking, through the use of semantic map, as a tool to boost the generation of ideas.

As a research methodology we adopted the case study as it is a research method that allows us to collect data from real contexts to explain, explore or describe actions embedded in a real context. With these in mind, we introduced a workshop developed in the context of the ERASMUS+ programme on the design diploma of the School of Architecture of the University of Navarra.

In the end a tool adopted proved to be indispensable for the rapid unlocking of ideas, effectively helping students in the process of synthesizing information and constituting an engine for the creative mechanism of design ideas.

Keywords:

Methodologies used in Design Teaching context, Visual Thinking in Design Teaching, Semantic Mapping as a tool of visual thinking

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Frame of Mind:

The Genres of Sexualized Advertising Influencing an 18 years-old's Self- Perception

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Abstract:

The advertising industry has relied heavily on sex appeal for decades. However, its reputation for sexualizing women and stereotyping gender has captivated researchers who aim to identify what influence it might have on consumer behaviour. Studies tend to focus almost exclusively on either “adults” or “minors” but ignore the fact that there is an age group in between that is important to pay attention to. In legal terms, 18-year-olds are considered adults, but they do not have the same level of maturity as those much older and are not quite young enough to classify as minors. The purpose of this study is to explore how the use of genres, such as comedy, romance, and suspense, in sexualised advertising affects this small demographic of young adults. Specifically, how it influences their self-perceptions which will affect how they see themselves as they grow into adulthood. Frame-by-frame analysis will be conducted to examine the elements of formalist film theory and specifically how camera composition is applied. Results of the study indicate that participants’ self-worth decreased as they considered this to be determined by their appearance. The results indicated that across all three genres, narrative aids both the interpretation of the advertisement and the understanding of their self-perception positively.

Keywords:

Sexualised Advertising, 18-year-old Consumers, Self-Perception, Advertising Genres, Humour, Romance, Suspense, Framing Analysis

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New Horizons of Museum Experiences: Between Physical and Digital

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Abstract:

Museums [1] represent a collection of ancient and modern knowledge that needs to be protected, disseminated and passed on in the best possible way. The development of digital technologies in recent years is providing an answer to this need, with the transformation of research and restoration sections of museums into veritable FabLabs. The outputs generated by these specialised laboratories range from faithful physical/virtual reproductions of historical artefacts to digital libraries that can be used by experts and others. The museum framework is ideal for testing the quality and flexibility of these new technologies aimed at preserving and at the same time disseminating cultural heritage [2]. The global spread of this practice and the sharing of research data is progressively giving rise to new application scenarios within the community, with the aim of generating cultural networks and inclusion. The macro-scenario of “museum digitisation” triggers a series of micro-scenarios with scientific and public implications, generating social value. The methodology applied involves a preliminary analysis of the current museum context, taking into account the possibilities provided by technological innovation. Subsequently, through the research of case studies, the importance that these technologies, linked to a conscious use, can assume in the museum context was consolidated. The last phase sets out how design approaches can strategically guide museum realities towards the generation of innovative and accessible experiences and modes of use. The aim of the paper is to investigate, through the use of case studies, how design can catalyse the potential of digital fabrication and digital technologies. All this can lead to new kinds of scientific and public fruition, reaching an increasingly wide audience.

Keywords:

Museum, Design for All, Experience Design, Digital technologies, Digital Fabrication, Public art, Social responsibility.

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A Comparison Review of Existing Personal Health Management Apps in the Portuguese Health Sector Framework

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Abstract:

Due to the implementation of new technologies, the health-care sector now produces more data than ever before. This data is of high importance to patients but in many cases it is inaccessible. To counteract this effect, many mobile apps have been developed to aid patients in the management of their personal health data.

In this article we will present an analysis and comparison of several apps of this sort, selected from those available within the Portuguese market. The goal of this analysis is to create a design framework for a new personal health management app to be developed.

It was concluded that despite an ample offer, there is still opportunity to produce a differentiated application for this market, by including innovative features and methods of displaying information, such as 3D models.

Keywords:

Mobile Apps, Health Management, Digital Twins, Infographics, UX & UI Design.

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SESSION 4

MUSIC, MUSICOLOGY AND MUSIC EDUCATION

Moderator: Luzia Aurora Rocha

How do Saxophonists Communicate through Bodily Behavior?

A Contribution to Embodied Performance Pedagogies

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Abstract:

Bodily movement is at the heart of high-quality performance and deserves proper attention in instrumental education curricula. This study presents an analysis of the bodily behavior of professional and university-level saxophone players ($N=20$) conducted with the aim of developing pedagogical cues on embodied communication and expression during music performance. Participants performed five excerpts of the classical saxophone standard repertoire while motion capture, audio, and video data were recorded. A systematic observational procedure was carried out to analyze the relationship between movement and music, including gesture codification and score annotation of each of the 100 performance recordings, and further comparison between participants was made. Five gestural trends were extracted, related to expressive communication, pitch contour influence, rhythm and pulse influence, technique facilitation strategies, and full-body behaviors. Findings suggest saxophone players use gestures and postures as a resource for expressing significant musical locations, aiding perception of musical elements, and facilitating technical challenges. These insights contribute to the development of an embodied approach to instrumental teaching and learning, promoting body awareness, communicative and facilitative skills through movement education.

Keywords:

Saxophone Performance, Embodied Pedagogy, Gestural Communication, Music Education

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The Role of Perfectionism in Music Performance Anxiety within University Piano Majors in China

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Abstract:

Music Performance Anxiety (MPA) is a recurring issue for some musicians in the process of accomplishing the demanding coordination of physical and psychological tasks that music performance requires. Several studies have reported a correlation between higher levels of perfectionism in musicians and greater likelihood of experiencing music performance anxiety (Kenny, 2011; Patston & Osborne, 2016). Although multiple factors have been identified as contributing to the development of MPA among Chinese piano students, especially among undergraduate and postgraduate learners majoring in music at universities, no current study has offered a comprehensive analysis of its root causes (Yang, 2006) and this paper will contribute towards it. In the context of China's Confucian socio-cultural norms, education and personal performance have been highly valued. The following four-words idiom and Confucian saying from the Analects vividly describes the attitude Confucius pursues in learning: "Have an insatiable desire to learn" (学而不厌); "Being curious and fond of learning and not ashamed to learn from one's inferiors." (敏而好学, 不耻下问). However, the ultimate pursuit of perfectionism in personal performance and the perception of discrepancy between higher perfectionist criteria and performance would lead to considerably higher level of anxiety (More *et al.*, 1995; Flett & Hewitt, 1998). Therefore, this current study investigates the roles of different forms of perfectionism on MPA amongst Chinese university students majoring in piano. An online survey of 195 students from five universities in China was carried out in 2021. The researcher conducted both correlational and multiple regression analyses on different sub-scales of perfectionism and dimensions of MPA.

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Regarding perfectionism and MPA, students who demonstrated more socially prescribed perfectionism traits were more likely to experience negative cognition and fear of other's scrutiny as featured in MPA. Further analyses showed that both Self-oriented and Socially prescribed perfectionism are positive predictors of MPA. The findings of this study presented here may provide new clues to analyse the roles of perfectionism in MPA in the Chinese context.

Keywords:

Music performance anxiety; Chinese piano majors; Perfectionism; Confucianism.

Learning Music Theory through Musical Theatre during a Pandemic

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Abstract:

This research focuses on the application of Musical Theatre in the subject of Music Theory, in specialized Music Education.

The issue to be explored is related to the development of new creative approaches in Music Theory Education, showing how Musical Theatre, through song, movement and performance, can contribute, as a pedagogic resource, to the implementation of strategies to promote musical, conceptual, attitudinal and motivation skills in musical learning.

The methodology applied was action research, taking a first-grade Music Theory class as the target population with five students, aged between ten and twelve years, at the Castelo Branco Regional Conservatory (CRCB), Proença-a-Nova branch, during the 2019/2020 school year, and lasted 10 sessions. Surveys through questionnaires (applied at the beginning and end of the research), reflective summaries of classes and observation grids were used as research instruments.

According to the evidence presented in the course of the study, the strategies adopted reveal a significant improvement in students' musical skills and knowledge, despite the limitations caused by Covid-19, positively contributing to their motivation and interest in the exploitation of musical content. In this sense, we conclude that the results obtained throughout the study reveal that the practical application of Musical Theatre in Music Theory classes can be a very significant pedagogical resource, substantially improving knowledge acquisition, interest and motivation for musical learning.

Keywords:

Music Theory; Musical Theatre; Song;
Expressive Movement; Musical Skills

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Emotional Intelligence and Self-regulation in the teaching and learning process of Music Ensemble with singing

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Abstract:

The motivation behind the development of the research project “Emotional Intelligence and Self-regulation in the teaching and learning process of Music Ensemble with singing” was the academic and professional background of one of the authors who, throughout her experience in the field of music, became aware of the decisive role that Emotional Intelligence and Self-regulation play in performance - in classes, in individual/group study and in the performative context. The context of the curricular stage of the Master in Music Teaching – Singing and Music Ensemble, in the academic year 2020/2021, created the opportunity to design and implement the research project with a chamber music group composed of three singing students and one piano student.

Music and Emotional Intelligence go “hand in hand” in the teaching and learning process, as one stimulates the other. The Teaching of Music could, therefore, be an opportunity for students to raise awareness of the emotions associated with music, understand their role in the creative and artistic dimension of musical performance, developing, in parallel, their cognitive and metacognitive skills, associating with “know how to do”.

The main objectives of the research were: to understand the role of Emotional Intelligence and Self-regulation in learning processes; to promote Emotional Intelligence skills in the music teaching-learning process; design and implement strategies that promote self-regulation skills in learning; and evaluate the results through the monitoring and follow-up of the project, with a view to its reorientation.

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According to the context and objectives of the research, we organized the investigative process following the methodology of an action-research of a qualitative nature, making use of storytelling, focus group, questionnaires, interview and field notes for data collection. The analysis of results was supported by content analysis and data triangulation.

As the most significant results, we highlight the fact that, through the chosen repertoire, a Performative Story was developed, inserting texts chosen or created by the students, movements (staging) and music, from a context and characters created by them. Through these elements and from the emotions that the students felt as interpreters and as a “character” of the poems, the songs and the story, the emotions were worked on, in the sense of the defined objectives. All Emotional and Musical Intelligence development tasks had a self-regulating basis, promoting self-reflection and self-analysis. The Performative Story was presented by the students in a public performance.

Keywords:

Emotional intelligence in music, self-regulation in music, music ensemble, teaching – learning – assessment in music

Teacher profile vs student profile:

Processes of Teaching-Learning in the subject of Music Education

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Abstract:

The study aims to understand the different perceptions about the discipline of Music Education and contribute to improving the teaching and learning processes of music in terms of the different profiles of teachers and students in this discipline. The research developed was supported by a methodology of a mixed nature, having been based on the analysis of the results of the questionnaire surveys carried out with teachers and students of Music Education. The questionnaire was built based on previous interviews and a literature review on the subject under analysis. The fact that we chose to listen simultaneously to students and teachers, as well as the concern to use a questionnaire that allowed us to gauge the opinion of these two categories of respondents regarding the exact dimensions of the teaching-learning process, allowed a comparative analysis that proved to be helpful for a reflection on relevant aspects related to the teaching of the subject. It was possible to identify similarities, but also divergences, namely about the perception of motivation for learning, about the musical repertoire used in classes and about the importance of using improvisation in this process, so the results obtained can raise ways of thinking and organizing the teaching the subject under analysis.

Keywords:

Musical Formation; Teaching-learning strategies; Motivation; teachers; Students

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Violin Methods in Musical Education in Italy

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Abstract:

This article provides an overview of the initiation violin methods, which are currently used in Italy, in public and private music schools. For the purpose of achieving this objective, mixed methods are applied by means of a survey in which 79 teachers participated. The results obtained show the diversity of violin methods that are used for beginners. Most teachers prefer more than one method, as they feel that each method has its own peculiarities; therefore, so they combine several at once. These teachers use a total of twenty-three different methods. The most used method is *Tecnica Fondamentale del violino* by Alberto Curci either as a single method or together with others. The findings of the study highlight the importance of deepening teachers' interest of teachers in the advances of instrumental didactics.

Keywords:

Music Education, Teaching Methods, Teacher Role, State School, String Instruments.

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The Influence of the Repertoire on the Student's Progress of the Viola

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Abstract:

This article is based on a study entitled Selection of the repertoire as a *means of technical and interpretative development of the student of Viola*. For this, two types of methodology was used. The first one was to search, know, analyze and understand the evaluation criteria and/or programs of the discipline of this instrument, from four different schools (conservatories), and which contain suggestions of repertoire. This was intended to determine which works can be applied and to what degrees these applications should be carried out. Other methodology used was an action investigation. An action investigation was followed with a 6th grade viola student, corresponding to the 10th year of normal schooling, where the selected repertoire was applied for further analysis of the effectiveness in its progress. The results obtained show that the repertoire that was applied positively influenced the progress of the student, resulting in better performance, interest and dedication.

Keywords:

Viola curriculum, viola school, viola repertoire, observation grids, analysis of criteria, analysis of results

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New challenges in the Musical Education of Future Teachers

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Abstract:

Higher education is no stranger to the context of social, economic, cultural and technological transformations that society is going through and, undoubtedly, this has an impact on music education at all educational levels. The aim of this article is to examine the different approaches currently used in the musical education of future teachers. A state of the art is presented on pedagogical-musical practices that value musical education from current perspectives committed to diversity, the intersection of different disciplines and the formation of critical values and citizenship through music. Three dimensions are proposed that are closely linked to this topic and that contribute to respond to the current needs of music education and initial music teacher training: the expansion of repertoires, the use of music for social transformation, diversity and inclusion, and the interdisciplinary perspective.

Keywords:

Music education, higher education, teachers, diversity, interdisciplinary

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SESSION 5

DESIGN, MUSIC, ARTS, CULTURE AND SOCIETY

Moderator: Helena Grácio

Considerations regarding the concepts: Art, Crafts and Design

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Abstract:

This work hypothesizes that there are several intersections, in various aspects, between art, crafts, design and they contribute to the conceptual evolution of each of the sectors and, at the same time, to the interaction between them". The scope this study starts from the concern with the concepts related to art, craft and design, their ambiguities, interrelations, connections, in their respective updates during different times, involving actions, technical terms and materials, from social transformations and contextualizations. The methodology used a synthesis and adaptation of the authors: Löbach, Munari and Baxter, in addition to Dijon De Moraes. It is also considered that the concept of design, which has its origins in the Industrial Revolution, already appears in conflict with the artists of that time, which has since provoked discussions, based on the praxis between the roles that would be the artist's, of the artisan and the designer from that time on. In this study aims to develop some reflections on the concepts related to art, crafts and design and their contexts are presented. As main results, the image, as a visual communication, has different values, depending on the context in which they are inserted, and offer different information. It is worth, in reality, what is "informed" is the larger or smaller set of ideas and these are recognized in larger or smaller ranges. In the same way, they will remain with greater or lesser intensity (condensing or diluting), for a greater or lesser time in people's image repertoire.

Keywords:

Art and Craft; Art and Design; Craft and Design

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Building Interactions through Participative Methodologies:

Co-creation between Crafts and Design in an Academic Context

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Abstract:

In the present article we intend to describe the development of a methodology and approach adopted in an implementation strategy, in which we propose to contribute to the promotion of innovation and safeguarding of a craftsmanship technique, which constitutes as intangible cultural heritage, Nisa's quartz inlaid pottery. The purpose of the research was to achieve a significant

impact at local and community level, privileging the interaction between artisans, local community, and academia, through a methodological action, specifically through practice-led research, by running local workshops, between design students, designers and craftsmen, guided by the practice of design.

The expected fruits of the methodology approached, aim above all, to find a model of action and collaboration that is not only possible to be replicated, but can create its own autonomy and rhythm, that is, that will give rise to the creation of collaborative spaces that nurture the safeguarding of knowledge, through its transmission, as well as enable the production of new products, services or experiences for the contemporary market.

Keywords:

Colaborative Design; Design Teaching; Intangible culture; Nisa's quartz inlaid

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Teacher - Generated Drawing Strategy

Green Rice Served at the Last Supper

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Abstract:

The purpose of this article is to present an investigation into the potential of teacher-generated drawings as a strategy in theory instruction. Drawing in the classroom as a knowledge transfer strategy in theory instruction has not yet been explored in the literature. In both the applied and empirical literature, we found only two documented cases that specifically refer to teacher-generated drawing as a strategy. It is argued that teacher involvement in strategy through practice creates a stimulating environment for instruction by practicing collaborative drawing between teachers and learners. Involving both through joint and simultaneous drawing allows for a more inclusive classroom environment by allowing for interpretation and visual communication of theoretical content during oral presentation. We experienced the strategy in 3 different classes at an external higher education institution to explore teaching practice. In order not to bias the results, we used students completely unknown to the researcher. The outlined method approaches a theoretical content by creating representative drawings during class. At the end of each experience session, the evaluation of the impact of the strategy was collected from the students through a questionnaire survey that intersected with the empirical qualitative survey conducted by the session's follow-up researcher. It was concluded that the teacher-generated drawing strategy works by enabling playful learning through its differentiating approach and challenging students in theoretical lessons with something they do not expect, thus optimizing motivation and understanding of the content. It provides feedback to the teacher so that he can clear or clarify any doubts.

Keywords:

Teacher-generated Drawing; Teaching Strategy; Higher Education in Design

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The Creator, Creation and Identification of the Image

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Abstract:

Even with constant movements, in an attempt to update themselves, the images suffer and will always undergo changes performing their multiple roles and functions and, although, despite being in constant mutation, they will remain, as a structure (with the most diverse non-verbal codes of communication), since they serve as a touchstone for the timeless construction of collective memory. Here are reflections on how to put unknown code into perspective. This is not the aim, but the meaning of the creator in the social body. Concepts are “connected” around the image or even an idea that is shared with others. It is the attractive force, in most cases managed by empathy, by the recognition of the codes used, which will legitimize (and at the same time relativize) the producer’s participation in the social dynamics. Thus, the reconnaissance journey becomes longer, although it continues unequivocally. What can happen is that the recognition of the codes used is becoming more subtle. The main method of analysis used is the deductive one. This study deals with a relativization of concepts in the search for the previously established concept, in a personal (and perhaps eternal) attempt to constantly reorganize concepts.

Keywords:

Producer, Creation, Interdisciplinary,
Image.

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Surface Design: Woodcut as a tool for environmental awareness

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Abstract:

The proposed research aims to deepen the understanding of codes, symbols and cultural meanings that involve the aesthetics of woodcut and cordel literature, as tools that dialogue with educational projects in design in order to re-signify local and traditional knowledge of craftsmanship. The purpose of the study is to represent endangered species and make people who live around the Chapada do Araripe - Ceará aware of the preservation of the Cultural and Natural Heritage of this region discussed through Surface Design. The problems of this territory will be addressed in playful workshops and conversation circles, together with the Associação do Turismo Rural da Agricultura Familiar, Associação da Economia Solidária, among other artisans and artists invited to take part in this polyphonic dialogue integrated to the by Paulo Freire, in search of participants self-awareness. It is action research, using the qualitative instrument, based on Bruno Munari's method for problem solving, in search of ideas that will culminate in the development of creative practices in Surface Design, from in order to contribute to the understanding of these problems and the situations in which they occur.

Keywords:

Surface Design; Woodcut; Endangered Species; Cultural and Natural Heritage

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Elements for the design of a literary route:

Miguel Torga in Coimbra

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Abstract:

Contemporary cities are privileged spaces for commercial and cultural exchanges, where more than half the world's population prefers to live, concentrating in themselves all that is best and worst in society. The design determines, in part, how we understand and live in the cities, very marked by factors associated with consumption, such as branding and promotional campaigns for commercial and cultural products. Nevertheless, spaces of concentration of Cultural Heritage need to be preserved and made known as a structuring element of cultural diversity. The issues of accessibility, both physical and cognitive, imply information processes where the experience and the way we enjoy the space are increasingly valued. The designer acts as a cultural mediator, identifying and activating disclosure tools to promote access to heritage, including its intangible dimension. In this article, we present a cultural route about Miguel Torga's places of memory in Coimbra, connecting city and literature, based on the book "The creation of the world" in which we identify a set of excerpts to integrate the route. We also list a set of means, developed by communication design, to promote the author and the city in its tangible and intangible dimensions.

Keywords:

Communication Design; Miguel Torga a Literary Route; City and Literature; Intangible Heritage

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Hacking the Thai Regime of Images: Visual Activism in Post-coup Thailand (2014-20)

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Abstract:

This article discusses visual resistance to the 2014 coup d'état in Thailand. Faced with severely curtailed freedoms of association and speech, state censorship and repression, Thai activists were forced to appropriate, domesticate and create a range of symbolic modes of resistance in both the off- and on-line realms. This study was based on Descriptive Case Study Research Methodology and direct observation. I discuss three broad approaches to graphic protest: performance and the use of the body as a semiotic resource; on-line political satire; and street art interventions. I suggest that these served two important roles in the ongoing struggle for democracy: 1) keeping spaces of opposition and dissent open whilst spatial and electoral politics were prohibited; and, 2) challenging the particular visual logic of Thai power on its own terrain – the realm of appearances. The article addresses the period between the 2014 coup d'état until the reemergence of mass popular protests in 2020.

Keywords:

Thailand; Visual Activism; Authoritarianism; Regimes of Images

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“A serious plane crash”

Le Corbusier's and Xenakis' Philips Pavilion at Brussels Expo 58

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Abstract:

Although not always considered the absolute masterpiece by Le Corbusier, even scornfully received by a journalistic critique such as “a serious plane crash”, the Philips Pavilion (1958) is instead a very complex and significant work, because of the pivotal role it plays, not only along Le Corbusier's production, but also as the fulcrum of several relevant issues.

The paper, basing upon archive sources, does not reconstruct the events of the pavilion, already published and faced by extensive bibliography, but it focuses on the disciplinary approach that the protagonists of this story gradually adopt in the phases of the project.

Methodologically, the paper aims to place the existing documentation on the Pavilion, which tends to be focused on “how it is done”, in relation to its production and location context, that is, “what it represents”.

Following some considerations on the general sense of Architecture, especially in the context of the Brussels Expo, many other issues arise from the confluence of different technical and artistic involved disciplines: graphics, technical-scientific disciplines, music and visual arts.

The different role played by the protagonists can be strictly related to the consequent methodological solutions: a multidisciplinary approach, advanced by the client, Philips, reference industry in the advance of the post-war world progress; the interdisciplinary approach, of which the composer and architect Iannis Xenakis takes on the pivotal role; and finally, Le Corbusier's transdisciplinary expansion, able to extend the mere functional data to much more open outcomes.

¹ Politecnico di Bari

Starting from a transversal reading of the Philips Pavilion, the paper tends to show how this work can be considered a forerunner of some design trends, current even nowadays, able to offer a prophetic vision of its role in the future of architecture.

Keywords:

Philips Pavilion; Iannis Xenakis;
Music&Architecture

SESSION 6

COMMUNICATION DESIGN, DESIGN EDUCATION AND THINKING

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Iconography Design for Digital Applications Developed for the Elderly or Senior User

Abstract:

Given the specific characteristics of seniors in terms of their digital literacy and the difficulties introduced by memory and learning skills' deterioration, it is expected that seniors present greater difficulties than young people in the interpretation of the meaning of a visual icon. Therefore, this paper starts by presenting a brief literature review about icon design for elderly people, mainly focusing in the icons' iconicity variable regarding the target audience. This is then followed by the description of the results of a circumscribed iconography study which main goal was to assess, with a sample of the senior public, the degree of iconicity of a set of icons designed for the interactive menus of an iTV (Interactive Television) application. To do so, 21 icons with different combinations of visual attributes such as figuration, abstraction and the use of cultural conventions, were individually shown to each participant of the study, which were later asked to describe a meaning for each shown icon. From the collected data, attribute combinations were identified that seem to facilitate the correct interpretation of an icon's meaning for a senior. As a main result, this study found that the best strategy to adopt, in order to assure that icons are totally and globally accessible for seniors, is the combined use of the written meaning of the icon along with a pictorial and visual representation of the concept or object to which the icon relates to.

Keywords:

Communication Design, Iconography
Design, Digital Applications for Seniors,
User Interface

The Contribution of the Printed Editorial Object:

Wrong Wrong Magazine

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Abstract:

This investigation aims to contribute to the subject of study - magazine design - through the analysis of the process of transmutation from digital to print media. Thus, it is intended to answer: How can a printed editorial object contribute to an online magazine?

Starting from the online contemporary art magazine Wrong Wrong, the main objective is the design of a printed, collectible editorial object, which contributes to enhance and strengthen its recognition in the targeted audience.

The methodologies adopted in this research emerged according to the requirements of each phase necessary to fulfill the proposed aim. This study is organized in two distinct moments - the theoretical framework and the project. For the theoretical framework, a literature review was carried out on the themes adjacent to the central theme - printed object -, the publication and the grids. Additionally, case studies are analyzed, and a semi-structured interview was carried out with the director of the Wrong Wrong magazine.

For the design of the printed editorial object - Project -, a methodology informed by design is used, revealing all the processes, challenges and decisions taken, which led to the materialization of a prototype.

The results of this study reveal that the choices made in the design of the printed editorial object strategically contribute to expand meanings, enhancing visual communication.

Keywords:

Publication Design; Magazine Design;
Grid in Editorial Design

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Vogue magazine cover pages during the pandemic - The drama of illustrations and fonts: A Semiotic Analysis?

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Abstract:

Vogue covers reflect the contemporary events, emphasizing the happenings around the globe. The leader of the fashion magazine shows dynamic and diverse patterns of graphic culture and art. We can sense the ensuing prospect of eye catching visuals over the cover pages. Even during this pandemic, Vogue covers have never failed to impress us they are an outburst of cognitive creativity. The text and illustrations are a fresh ray of light to the viewers. The covers are a key element to drag the attention towards the magazine. They have evolved through this pandemic giving rise to a varied range of font styles and art. The impact of the pandemic is reflected through the composition, colour and typography.

This paper aims to study and analyse Vogue cover design using the semiotics framework. The paper is studied in terms of relationship with the genre of the cover, the structural parameter and the analysis is done on the production technique and context of use.

Keywords:

Magazine Title Design; Vogue cover pages;
Editorial design; Semiotics analysis

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Mediations Between Images, Words and Sounds:

An Analysis of Graphic Design in the Record Label Orfeu (1966-1983)

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Abstract:

Established in 1956 by Arnaldo Trindade, a businessman from Porto, the record label Orfeu (1956-1983) stood out in the phonographic panorama in Portugal for four decades. The diversity of the phonographic repertoire released, and the visual identity it conveyed, are reflected by different expressions and artistic values, as well as cultural commercial and political, prior to, and following the democratic revolution of April 1974. Placing the phonogram at a crossroads where different axes meet — making; editing; commercialisation; reception and filing —, in this article design and visual culture values are assessed which are associated with the Orfeu label. This article, which is an analysis and interpretation, will develop a research methodology based on the analysis of primary sources (basically made up of Orfeu's catalogue and all related documentation), as well as secondary (in this case, oral storytelling was valued as a means of overcoming the shortage of work published in the area) and tertiary ones (mainly to do with methodology in interdisciplinary research), placing them in context. This article will contribute to fill a gap in the history of Portuguese design, as far as vinyl record covers are concerned, along with its designers, photographers and, in a broader sense, intersemiotic translations between expressive culture and visual culture in Portugal over the second half of the 20th century.

Keywords:

Orfeu records; record covers; history of graphic design

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The Montage, Time and Presence

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Abstract:

In this paper we will be looking at how our understanding of time has changed from the classic period to today. We will see how memory and presence have transformed our understanding and experience of time. From there we see how the incorporation of presence into media was developed through montage. This will lead to a discussion of how presence brings us into relation with otherness through the montage aesthetic. Finally, we conclude discussing montage as an aesthetic has developed as a leading artist practice which either engage with presence and otherness.

Keywords:

Montage; Media Aesthetics; Memory and time; Media ethics Presence; Henri Bergson; Vilém Flusser; Emmanuel Lévinas

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TIMOS a Modular Speculation

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Abstract:

The growing interest in letterpress demonstrates that there is still unknown or lost information. Regarding modular sets of type, little is known about their origins, characteristics, and methods of use.

This study aims to design a modular set of type and, additionally, to validate the developed project through a workshop.

Methodologically, this article was divided into two main phases. Firstly, through case study analyses, modular sets of type were analysed and evaluated. Secondly, a prototype of a modular set of type was built and evaluated, using mixed methodologies to provide a better understanding of the research study object.

To evaluate the final prototype, a workshop and a survey were developed, validating the perception and attitudes towards the developed modular set. The sample consisted of six design students from the School of Media Arts and Design, Polytechnic Institute of Porto, in Portugal. Data analysis was performed using descriptive and inferential statistics.

The results reveal that the modular design applied to traditional typography stimulates the handling of type. It was found that the prototype developed allows expanding and consolidating knowledge around letterpress and modularity, as well as processes and uses. These results contribute not only to the evolution of graphic design education and the profession, but also to increase the knowledge and recognition of modular type design, as well as letterpress by specialists and the general public.

Keywords:

Modular type design; Letterpress;
Modular set; Prototype

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Typography Design: An Algorithmic Approach

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Abstract:

This article explores the theoretical and practical aspects of a new algorithmic approach in the creation of digital typographic drawing. Generative design enabled an application based on a set of rules (algorithms) in a computer, generating unique and random creations. That set of rules is defined by the designer for the computer to execute. In the theoretical scope, generative design explores mathematical programming. Designers thus withdraw from the forefront of creation, determining the rules for creation, but with no control over result. The impact of the project includes the discussion of the concepts of art and generative design, the process and generation of visual elements through code instruction and execution, and the autonomy of software. It also questions the concept of digital typography. Typography has progressed thanks to new technologies and is nowadays more about choices than about limitations. The digital media provide all the resources, following the return of the analogic, complementing them. This project contributes to that wider range of possibilities.

Keywords:

Typography Design; Generative Design;
Programming Fonts; Algorithms in
Typography

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The Challenge to Design Education Conditions for the Approach to Complexity

A reflection from na exploratory studyh

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Abstract:

Design education has been making evolve the competencies development before the growing complexity of reality. With a theoretical framework built from recent contributions on the subject, we carried out an exploratory study involving design students. In order to understand the conditions of the approach to complex problems, we reflect more broadly on the teaching-learning context of the 21st century. The students tackled a complex problem, a real problem posed by a real interlocutor. We started by assessing the students' perception about the environment conditions and the particularities inherent to intrapersonal aspects. Allowing them to choose the level of the problem approach we observed their performance in autonomous sessions of interaction with the interlocutor, previously prepared. We completed the data under analysis with the reasons identified by the students for their performance. Based on the results we formulated a set of questions about the conditions of the teaching-learning context, which can contribute to developing and deepening the reflection on the challenges posed to design education by the complexity approach requirement. In our perspective the conditions to which learning contexts have to respond will have to allow the approach to complexity achieved by the domain of competences whose focus is directed to the problems.

Keywords:

Design; Education; Competencies;
Complexity; Inquiry

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SESSION 7

FASHION DESIGN

Moderator: Ana Cristina Broega

Color in Sustainable Fashion:

A Reflection on the Importance of Design Education

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Abstract:

The fashion industry has a long chain of activities and processes, with complex issues related to environmental, social, economic, and cultural impacts. Faced with the importance of color in products in contrast to the environmental impact of coloration processes, this study addresses the importance of the relationships between the field of design education and textile processes. Design education represents a way to shape and prepare professional designers and students to meet the challenges of sustainable development. This study is part of the review of a doctoral project that aims to contribute to broaden perspectives on the development of interdisciplinary approaches in the teaching of fashion and textile design for the dissemination of knowledge about ecological coloration processes. In addition, it reinforces that the introduction of practical activities, such as workshops, is part of the solution to develop skills and critical thinking about the impact of the textile process.

Keywords:

Sustainable fashion; textile coloration processes; fashion and textile design education

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Trends in the Fashion Sector:

An Analysis of their Use and Paths for the Researcher Profession

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Abstract:

Trend Studies are still going through their consolidation process as an academic approach. In contrast, trend research as a professional area is more consolidated and represents an essential link in the fashion chain, as they are helpful for the strategic planning of companies in the sector. The researcher's professional practice is constantly changing, as is the phenomenon of fashion, and follows changes in the technological, social, artistic, and cultural spheres that impact societies. Therefore, this paper is part of an exploratory research, with a qualitative approach, developed during an ongoing doctorate in fashion design. Through the methodologies of literature review and in-depth interviews, we present an overview of themes/subjects that have contributed to the redirection of the practices in trend analysis (especially those directed to the fashion sector) developed by the trend researcher as a professional.

Keywords:

Trends Studies, Fashion Forecasting, Fashion Forecaster.

¹ xx

Fashion design out of waste:

Cradle to Cradle Dress

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Abstract:

The paper aims to investigate a sustainable strategy for reducing the environmental impact of the fashion industry and at some time for leading to think on the human behaviors. A new vision of an eco-oriented project is expressed by the "FASHION OUT OF WASTE" manifesto dress and by a capsule collection titled "Plantable raincoat" and realized with biodegradable material.

The aim is to promote is an approach to the design of "CRADLE to CRADLE" systems which consists of adapting industry models to nature, or converting production processes by assimilating the materials used to natural elements, which must therefore regenerate, in contrast to the current "CRADLE to GRAVE" design system, literally from the cradle to the grave. The principle is that industry must preserve and enhance the ecosystems and biological cycles of nature while maintaining production cycles in a holistic view of the fashion system. Through the selection of cases of interest, the contribution highlights the current sustainable scenarios of the fashion system supporting by eco-oriented strategies on processes, innovative materials, products and services.

Keywords:

Biodegradable Material, Cradle to cradle,
Conscious action

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Proposal for Producing new Fabric through the use of Fabric scraps discarded by Ibitinga clothing manufacturers:

A Brazilian Example of Circular Economy.

Abstract:

According to the Ellen MacArthur Foundation, a circular system is a model of industrial economy that is regenerative and restorative in principle, designed to circularly recover the product of its activities. This model was born with the need to transform the prevalent system - which is mainly linear - where raw materials are extracted from nature, transformed into products that are then discarded at the end of their life cycles. This study was devised to develop mixed knitted fabrics - 50% shredded polyester/50% recycled polyester and 50% shredded polyester/50% BCI cotton - using polyester fibers from woven, knit and nonwoven fabric scraps and fillers discarded by clothing manufacturers in the city of Ibitinga (São Paulo, Brazil), combined with virgin BCI cotton fibers and recycled polyester from PET bottles. Defibration was the chosen recycling method for this purpose. The selected fibers were transformed into yarns by the conventional ring spinning process. Knitted fabrics were produced on a small diameter circular machine. The study made evident that there is feasibility in the production of fabrics using the selected resources as raw materials.

Keywords:

Knitted Fabric, Textile Recycling, Polyester (PET).

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New Sustainable Materials for The Fashion Industry: The Button in The Circular Economy

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Abstract:

Fashion is a waste industry, but it is in a phase of change and transition to sustainability, including consciousness around the excessive use of natural resources to produce inputs for clothing and accessories. In this article, we focus on the problem of waste and sustainable innovations for the fashion industry, adopting ethical and linear solutions to the principles of a circular economy that abandons the current production process of extraction, production and disposal, consuming finite resources already in Imminent risk of raw materials, a fact that came to light during the Covid-19 pandemic. The circular economy is the process that may assist in this transition, the method consists of the circularity of the products, the reuse and proper management of waste generated during each stage of development of a product. The buttons are essential items for clothing, an ancient invention that maintains its function and form to this day. The only change in the production of this accessory was the material employed in production, if in the early days the materials were natural; Currently plastic is the main raw material. Its impact on the environment is ignored, despite the amount existing in relation to each piece of clothing that is discarded incorrectly in urban waste containers. In this article, the problem was addressed around current materials and proposed the development of biodegradable buttons from eating waste. The study was based on the foundations of the circular economy and the design thinking methodology for new product development, rapid prototyping was used as a means of materializing research, resulting in an experimental product.

Keywords:

Biodegradable Buttons; Circular Economy; Sustainable Fashion; Food Waste; New Sustainable Materials.

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From Farm to Clothes:

Design for New bio-based textiles productions from local feedstocks

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Abstract:

The research of the Textile Design laboratory, TexLab, of the Department of Architecture and Industrial Design (Unicampania) is aimed to the integration of local production chains for the valorisation of vegetable biomass for the developing of innovative bio-based yarns. The project From Farm to Clothes aims to focus attention on new forms of production and consumption by interpreting the recommendations of the United Nations SDG's goal number 12 "Responsible consumption and Production".

The project, therefore, defines a proposal for the development of bio-based textiles from agricultural and forest biomass, by creating a territorial network based on the building capacity of innovative processes and projects for local development. The TexLAB is part of the Textile & Clothing Business Labs (TCBL) community, partner of the European project Herewear within the Work package 7 (Stakeholder community building&servicing); it interacts on the dissemination of results and exchange of models among which, the Lifecycle map for bio-based materials developed by UAL's Centre for Circular Design, fits the project From Farm to Clothes.

Keywords:

Open-loop co-benefits, Farm-manufacture, New bio-based yarns

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The 7 complex lessons from Edgar Morin Applied in Fashion Design Education for Sustainability

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Abstract:

This article discusses the role of the University and the importance of transdisciplinary schooling in the education of Fashion Design. Its approach is based on the seven complex lessons proposed by the French anthropologist and sociologist Edgar Morin, which suggests the existence of seven fundamental problems in this century's education system at all levels. By understanding the need of a more direct and effective approach to sustainability on Fashion Design education and focusing on the training of designers capable of dealing with the challenges of fashion industry and society, we aim, with this article, to show how sustainability could be presented in a transdisciplinary way on education of Fashion Design and following the seven complex lessons proposed by Morin. This seven complex lessons focus on detecting error and illusion, the principles of pertinent knowledge, teaching the human condition, earth identity, confronting uncertainties, understanding each other and ethics for the human genre, taking to this discussion about Fashion education, therefore this article was written using references and examples from Fashion Design.

Keywords:

Transdisciplinary Learning; Seven Complex Lessons; Sustainability in Fashion

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Studying Genderless Fashion Design: Triangulation Method in Fashion Research

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Abstract:

The design is, by nature, interdisciplinary and collaborative and being so, the contribution of other disciplines is essential to locating the design's knowledge. Considering the widely interdisciplinary field of fashion and clothing studies, a mixture of methodologies is required. According to Kaiser & Green (2016), the triangulation method makes sense as a methodological approach in fashion studies.

In genderless clothing context and by studying genderless fashion, using the triangulation method makes sense in this interdisciplinary fashion research. This paper aims to describe the research methodology and methodological structure of a study that was applied in a fashion doctoral thesis. The methods used in this research to study genderless fashion design are clothes images analysis, a survey, and a proposal of a capsule collection.

This interdisciplinarity study, the main issues approached come from different scientific fields, such as gender issues (from the Sociological field), consumer behaviour regarding genderless clothing (from the Marketing field), and genderless fashion design (from the Fashion Design field). This fashion research approach shows that the applied research methodologies converge in new knowledge by building theory through design.

Keywords:

Genderless Clothing; Fashion Design; Fashion Research; Triangulation Method

SESSION 8

INTERIOR AND PRODUCT DESIGN

Moderator: Mónica Romãozinho

Brief Physical-Mechanical Characterization of Wood from Maranhão for the Manufacture of Xylophone Bars

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Abstract:

This paper presents a comparative analysis between the woods generally used for the manufacture of xylophone bars and those normally sold and native to Maranhão, in which the physical and mechanical properties were presented. Thus, 23 native woods were selected to verify their properties in comparison with the 16 traditional species, selected with the help of 5 graphs focused on the shrinkage coefficient, modulus of rupture and Janka hardness, for comparison and based on Wegst and other authors. 12 native woods suitable for the manufacture of the xylophone, 5 of which were selected for the professional modality of the instrument, which are: Sucupira, Jatobá, Cumaru, Maçaranduba and Pau-d'arco, and 8 for the educational modality, namely: Bacuri, Goiabão, Maracatiara, Piqui, Piquiá, Copaíba, Cerejeira and Louro-rosa. The other woods were considered unsuitable for this purpose due to their properties below the observed spectra.

Keywords:

Xylophone; Native Woods; Product Design; Musical Instruments.

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Television Broadcasts in the Time of COVID-19 Pandemic:

Spatial Adaptations in the Scenography of Brazilians Infotainment Programs

Abstract:

The COVID-19 pandemic has brought about profound changes in the daily life of society. In this scenario of uncertainties, the house gained prominence as a space of refuge and defense to face the virus. As people were protected at home, their attention turned to the television's entertainment programs as an escape gate from the terrible news and the stress set by lockdowns and home office. This article aims to understand how the mitigation strategies imposed by the government influenced the design of television scenarios during the COVID-19 pandemic. Two Brazilians television infotainment programs were analyzed as case studies. A qualitative analysis was made by the empirical study of pictures and videos of the programs. The measurements were defined by anthropometry, the dimension of the human body. As a result, it's possible to understand the design strategies and the adaptations set by the design team to respond to each phase of the pandemic. The scenarios studied show how the pandemic affected several levels of the human habitat, even the spaces that the viewers aren't physically present.

Keywords:

Television Set Design; Infotainment;
Pandemic; COVID-19.

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Design for Systemic Lighting Products

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Abstract:

This paper analyze an opportunity for the business world and the perform-ing arts sector to transform themselves. In the light of new developments, the introduction of creative processes between design, the business sphere and the performing arts sector world has proved to be an answer to the effec-tive transformation of the produced shows and business competitiveness. The primary purpose is to identify and analyze the stage lighting design as a system that completes and balances all components of a presentation. The introduction of new creative processes involving design, teaching, crafts, industry, music and theatre intended to improve the entertainment world, focusing on the environment and society as a whole. The territorial network system was consisted of design teachers and researchers, a lighting compa-ny, a raw materials company, a city hall and entities related to the enter-tainment sector. The study contributed to the constant analysis of designing lighting products with high efficiency and low environmental impact. On the other hand, the research demonstrated that the cooperation process be-tween different areas is a choice that create innovation, respects and values the project partners and assumes a social commitment.

Keywords:

Territorial network system,
Show business, Design methods,
Sustainability in Design.

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Modular Backpack Project for Children: An Ergodesign Approach

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Abstract:

The backpack is the main object that children use to transport school supplies. Through literature, we verify that the transport of school backpacks causes a high number of injuries to the children's spine, due to the transported backpack. The existing solutions start from a bag, where the transported objects are piled up at the bottom, causing above all to increase the depth of the backpack. As a result, the center of mass of the carried load moves away from the spine, increasing the moment arm. In addition to this aspect, the asymmetry of the loads at the bottom of the backpack due to their movement causes pathological problems in the spine. Literature shows that the moment arm augmentation is responsible for a significant increase in flexor moments at the level of the spine, which results in deterioration of the intervertebral discs and the possible occurrence of herniated discs. Also, the asymmetry of loads causes muscle contraction in the spine to compensate for posture and, over time, the occurrence of functional scoliosis. It was possible to understand through benchmarking that there are negative points, or missing ones, whose solution could in fact help to further elevate these products, corresponding to a greater demand on the part of the user.

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The paper presents an ongoing project under development for a modular backpack, which reduces the arm now while being as close as possible to the spine, through a structure to support the spine beyond the compartments, where it will be possible to fix them for transporting the loads, thus eliminating the asymmetries caused by the loads at the bottom of the backpack, reducing the effect on the spine. Through the personalization of the compartments, the modularity of the backpack will allow to streamline it according to the load daily carried and provide a better interaction between children and the backpack. The use of the HARSim software is relevant for a better understanding of how weight distribution affects the human body and how to study different variations in its positioning. In addition to this, the methodology used in the design project also uses literature review, user centered design and ergo design.

Keywords:

Ergodesign, Interaction Design,
User Centered Design, Spinal Overload,
Children, Backpack.

Designing Furniture for Versatile Spaces of Collaborative Work.

Covid-19 accelerating the change.

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Abstract:

The digital nomadism that stimulates the mobility and flexibility of every-day life is also reflected in the ways of working. Before covid-19, the tendencies were already that the future of work lies in a hybrid model between remote and presential work. The covid-19, and the consequent exponential increase of the remote working, hygiene and safety care, accelerated the change to new, more hybrid and flexible work models. Therefore, the workplace is becoming for the users a space for socializing and developing collaborative activities. In that sense, the workplace should be more flexible to facilitate the moments of interaction, sharing and networking, giving priority to collective wellbeing and comfort. Furniture design plays an important role in this process and consequently it needs to approach the new demands of current lifestyle, by looking for versatility and modularity features in order to create environments suitable to this work paradigm. The fundamental goal of this research is to arouse interest to the impact of furniture design in the improvement of atmospheres and scenarios compatible with new forms of collaborative work.

Keywords:

Furniture Design, Collaborative workplaces, Hybrid work, Wellbeing, Covid-19.

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Being Tomas Maldonado:

Designing Transversal and Cooperative Participation

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Abstract:

This paper takes the thought of Tomas Maldonado to present an academic project that refers to the gastronomic culture of a place. Namely, procedures which ingredients, utensils and processes signifies stories, scenarios, people and equipment that define the design of a regional dish. Today's reality is so complex and contradictory that inevitably leads to described culture that goes far beyond the gastronomic sector. Thus, in this article, design takes the word cooking as an experimental workshop that can be replicated in other design context such as furniture, fashion or toys. Methodologically, the project is developed by almost 30 design students. The authors chose transversal thinking as an approach to achieve cooperative and inclusive actions. With this new philosophy in mind, the authors want to prove that designers can use people's empathy and understanding to design experiences, creating opportunities in order to involve society in a transversal and mutual participation.

Keywords:

Tomas Maldonado, Design experience,
Design education.

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SESSION 9

INTERIOR AND PRODUCT DESIGN

Moderator: Joana Cunha

Analysis of the Physical and Colors Addition Characteristics in the Particles with Bixa Orellana and Blue Textile Dye for Feasibility of Production of the Oriented Particleboard

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Abstract:

Oriented strand board (OSB) due to its physical and mechanical characteristics represent the evolution of the plywood laminates and correspond to the higher growth in the production of wood panels in recent years. This study makes possible the production of panels of type Oriented Strand Board using bamboo particles classified as thin flakes, called “flakes”, with natural finish, dyed before pressing the panel with the Bixa Orellana plant, popularly known in Brazil as annatto, and dyed blue textile dye, stabilized in an air-conditioned greenhouse with the addition of the castor oil resin in the panel composition. The panel structure was divided into five layers with smaller particles randomly distributed on the two surfaces, and the three layers pellets with larger particles distributed longitudinally, transversely, longitudinally. The result of the conformation and pressing of the panel was due to the selection of particles in vibrating sieve, resin-mixing drum, forming mattress and hydraulic press. The production of oriented particleboard has been increasing in recent years due to the mechanical characteristics similar to the compensated panels, however, there are few studies for a sustainable production using renewable natural materials and with the minimum of manufacturing processes.

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The study proposes the sustainable production, with rapidity in the processing and obtaining of the raw material, pressing of the panels of the type OSB of Bamboo with treatment and previous dyeing of the particles with equivalent physical or mechanical performance manufactured by the companies of the sector of wood.

Keywords:

Oriented Strand Board, Bambusa Vulgais, Manufacturing Process, Environmental Sustainability, Particle Dyeing.

Interior Design a Brief History of Commercial Physical Space:

The Sensory Relationship with the Viewer

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Abstract:

The current article is dedicated to the Interior Design subject, within the scope of commercial physical space environments. The prominence of this study reinforces, in addition to presenting a consistent literature review on the subject, favoring, through examples, a movement of approximation with the professional practice of the interior designer who works in this segment, so that, in the future, it can be subsidized reflections and researches that contributes to the most appropriate training/improvement of this professional, so his/her projects result in stimulate consumption. The following topics will be dealt within different sections of the content: fundamental concepts of Design, Decoration and Interior Design; commercial physical space and its historical aspects; the interrelationships of the subject, the product and the consumption in the physical commercial space in Interior Design and, finally, the relationship of ambiance in the theory of perception in Interior Design. As final considerations, it stands out as fundamental in Interior Design, the adequacy of the planning of commercial physical space environments and its consequent importance in the role of the specialized professional - interior designer - in all phases of planning: creation, construction and organization, so that the subject's enchantment is satisfactorily developed, guaranteeing the stimulus to consumption.

Keywords:

Commercial Interiors, Sensory Spaces,
Commercial Spaces, Subject and
Consumption.

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The Process of Rationalization in Kitchen Design

Processes and Methodologies in a Company Environment

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Abstract:

The content of this article stems from the involvement in kitchen equipment design projects under the master's degree in Interior design and Furniture (ESART-IPCB, 2018/2019), namely the process of rationalization in the design of kitchens. The kitchen is the housing space that has suffered the most changes in its composition over time, due to the need to improve hygiene, personal comfort, and the performance of housework, but mainly because it is a space of complex functions, compared with other housing spaces, and of course to ensure its progressive dignification. This article describes and analyzes case studies that have been highlighted as relevant to the evolution of kitchen design history, namely the projects of Catherine Beecher in 1864, Christine Frederick in 1923, Margarete Schütte-Lihotzky in 1926, and Joe Colombo's mini-kitchen designed in 1963. With this research, we intend to analyze and convey important aspects mentioned throughout the history of kitchen design, which should be used today when designing a kitchen, because they aim to make the cooking process easier.

Keywords:

Kitchens; Interior Design; Organization; Ergonomics; Functionality.

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On Site or Remote?

A time to reimagine the workplace

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Abstract:

This position paper aims to raise the discussion around the future of the workplace environment. The way we live is intrinsically connected with our survival, and the contemporaneous model of work is locally as globally unsustainable. The pandemic context of Covid-19 and the need to physical distance introduce, in practice, a new way of living and working with Telework. Supported by ICT, telework, as the work performed from home, was perceived as a positive experience validated by the number of individuals who expects to have a hybrid form of work in a post-pandemic context. This new reality, with a new form of work and the need to mitigate the spread of the virus, questions the future of the workplace. The relationship between ICT and Telework evidences the idea of smart workplace. A smart workplace is a sustainable and inclusive environment where the work on-site blends with the remote one, providing security, health, comfort, and wellbeing to users along with encouraging human interactions despite their nature.

The paradigm shift that we experience is an opportunity and a challenge to the creative cluster, since from the model of work to the attributes of the workplace, all need to be re-imagined and re-designed to guarantee a positive experience to the user.

This is a position paper supporting the need to reimagine the workplace after a positive experience granted by technology during the pandemic context. At the end, the purpose of this article is above all to stimulate the discussion around the topic and the identified keywords, rather than provide solutions.

The disruption of the last 2 years ought to be a time of challenge, reflection, and change otherwise it was just a pandemic disruption.

Keywords:

Smart Workplace, Telework, ICT, Workplace Environment Design, Inclusive Design.

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² CITAD Research Centre for Territory, Architecture and Design, Lusada University of Lisbon. Portugal

The Local Dimension in Design Products during a Pandemic Time:

Reflection on Intra-territories

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Abstract:

What new aesthetic and world-perceiving ways are emerging in this pandemic period? And how do they impact design practice? We propose a brief and open reflection on the changes that have occurred in product design. We reviewed some initiative in which the production was already related to a place and a surrounding landscape. Aiming at developing this reflection, we share some thoughts and questions. Therefore, this essay is a theoretical discussion from this time of movement restriction. Methods include literature review in the fields of social sciences, geography, and design. We carried out a narrative review, as defined by Cordeiro et al (2007). We also share case studies (Meirinhos and Osório, 2010), based on documentation and analysis of recent design products. Through the case studies, we can identify paths in the production related to the changes that occurred due to new work dynamics, with special focus on authorial design. We introduce the concept of “intra-territory” and propose to consider meanings of contemporary design praxis.

Keywords:

Design, Territories, Pandemic.

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Digital manufacturing of customized products to support musical instrument learning

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Abstract:

This work is part of a project that aims to design and develop personalized products, using additive manufacturing technology (commonly 3D printing), to support individuals with physical limitations in learning a musical instrument. An exploratory case study is approached that intends to develop an artifact to aid the learning of violin by an individual with a malformation in the left upper limb. The initial geometry, adapted to the user's anatomy, was obtained using molding paste. From there, we advanced to the digital model using 3D scanning methods and 3D modeling techniques. Finally, two prototypes were produced, using additive manufacturing techniques using FFF and Polyjet technologies. The evaluation of the prototypes produced was carried out through tests with the user, verifying the need to make adjustments. In the next stages of the work, it is intended to obtain a final artifact completely adapted to the user's anatomy that allows, facilitates, and helps the learning of the instrument. It is then intended to apply and systematize the knowledge developed through this exploratory case in similar cases.

Keywords:

Music learning, additive manufacturing, inclusive design, customization.

SESSION 10

DESIGN, MUSIC, ARTS, CULTURE AND SOCIETY

Moderator: Maria Luísa Costa

The contribution of Ensemble DME to the dynamism of the contemporary music scene

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Abstract:

Ensemble DME is a musical group dedicated to the interpretation and diffusion of contemporary art music, through concerts, masterclasses, conferences, gatherings, open rehearsals, and pedagogic activities. This chapter makes known the Ensemble DME's history, the reasons for its foundation, the activities it develops, the frequency and the locations of its performances, the repertory it interprets and how the group interacts with other entities. The results come from the analysis of documentary sources originating in the activities realized between 2013 and 2021, as well as from semi-structured interviews to the artistic director and the executive director of the Ensemble DME. Thus, it is possible how the Ensemble DME contributes to the dynamics of the contemporary musical scene, in collaboration with other entities.

Keywords:

Ensemble DME, contemporary music, musical interpretation, musical diffusion, 21st century.

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Sights of Rhythmic Reading: Teaching - Learning Strategies

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Abstract:

The current investigation focuses on the usage of different strategies and learning styles in Music Teaching, by attendance or at a distance, throughout the COVID pandemic. The main question stems from the low rhythmic reading skills verified in the classroom context, answered by a research-action. Firstly, the question of if an individual learning style boosts the appearance of blockages to the development of rhythmic reading skills and in which way the implementation of teaching-learning strategies could be a resource to fight such adversities was posed. The following were used as tools for data collection: reflexions in pedagogical practice, questionnaires, learning style tests and oral evaluations before and after the implementation of the selected strategies. The adopted strategies led to a fruitful development of the rhythmic reading skills of the students in the studied sample, in which those same skills had been conditioned by individual learning styles.

Keywords:

Supervised Teaching Practices, Musical Formation, Rhythmic Reading, Pedagogues, Teaching Styles.

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Mapping the History and Anthropology of Music in the City of Cáceres for Didactic, Touristic and Museological Applications.

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**Pilar Barrios
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Abstract:

This paper shows the progress of a research project that aims to discover, collect, classify, map and enhance the history and anthropology of music in the World Heritage city of Cáceres. The analysis focuses on the processes of recording, classifying and showing information from different sources for didactic, tourist and museological use. Geographic information systems (GIS) allow us to link this information with space and design routes or itineraries that combine historical-anthropological elements with educational and interactive ones. In this sense, a series of case studies are presented here, reflecting on their educational potential and their enhancement. Irish music, choirs and bells form part of the thematic case studies analysed.

Keywords:

History of music, Anthropology of music, Geographic Information Systems, Music education, Cáceres.

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Cesare Sighinolfi: an Italian Sculptor in Portugal

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Abstract:

During the second half of the 19th century, a collection of Italian sculpture was created in the Ajuda National Palace. In this context, this collection was studied in a context of investigation extended to the entire sculptural core. However, and with reference to the general starting point, there was an Italian sculptor born in 1833 and coming from Modena, who came to work in Portugal, at the invitation of King Luís I., we proceeded to the investigation of his artistic production, in the field of Carrara marble sculpture. The question of this invitation was then posed and what is the hypothesis of developing his sculptural work in an environment of the second half of the 19th century, in Portugal and in this historical period. The objective was to investigate the permanence of an Italian artist in the city of Lisbon at the invitation of the Portuguese royal house, in whose signature of his works he is designated as Cesare Sighinolfi. The methodology adopted was the direct observation of the sculptural pieces and access to all the existing documentation in the Torre do Tombo Archive in Lisbon, with reference to the period under study.

Keywords:

Sculpture, Italy, 19th century, Portugal

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From Sculpture to Jewelry:

Analogies of Artistic Practices

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Abstract:

From the origin of Man to the present day, sculpture and jewelry are present in human life in an intimate relationship with each other. The first pieces of jewelry go back to materials and techniques common to sculpture, such as carved stones. Both sculpture and jewelry develop the creative process based on discourses based on methodologies, which include the value of drawing, the materialization of objects and, therefore, techniques. They have in common compositional, symbolic and identity characteristics such as three-dimensionality, volume, scale, space and the relationship with the human body. Sculpture and jewelry as artistic objects are forms of personal, independent, and original expression, combined with total creative freedom, which convey ideas and feelings. In this article, when analyzing the diversity of jewelry created by various sculptors, international and national, we verify that the identity language of each author is transferred to these intimate objects, thus making them contemplative works.

Keywords:

Intimacy Sculpture, Jewelry,
Methodological Processes

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Analysis of sociocultural trends & visual project management:

A proposal of a
conceptual model
for the Fashion Lab
- Coletivo Criativo/
Brazil

Abstract:

This paper aims to propose a conceptual model of analysis of sociocultural trends based on visual project management for the Fashion Lab - Coletivo Criativo, located in Blumenau, Brazil. These Fashion Labs, which emerged in the post-Industrial Revolution context, bring together potential elements for trends analysis since there is an increase in competitiveness, assertiveness, and innovation in fashion design. Regarding the theories used, the text uses the concept and description of trend analysis methods, the understanding of visual project management, and, finally, the definition of the conceptual model. The research is classified as applied and qualitative with descriptive objectives. It is the result of a literature review, the application of the Grounded Theory with semi-structured interview technique, and the reduction, categorization, and interpretation of data through Qualitative Data Analysis. As a result, the conceptual model is proposed based on the relevant requirements from the field research and the materialization of the final research report.

Keywords:

Fashion trends, Visual Project Management, Conceptual Model, Fashion Lab.

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The Brazilian Fashion: An Ephemerality?

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Abstract:

Brazilian fashion is in constant transformation and this is reflected in the changes of actors who participate in the construction of a product with its own local identity, therefore, see the impact of these issues in maintaining a stable and active Brazilian fashion, which can serve as a reference to signal its potency.

This article aims to analyze the ephemerality of participants in the fashion game in the country, based on a snippet of its main fashion week and marketing performance. A webgraphic and bibliographic documental research is used, with this it appears that Brazilian fashion is still in a process of building a systemic maturity that guarantees the perpetuity of its players and new entrants.

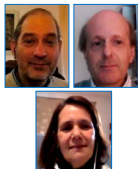
Keywords:

Fashion, Identity, Brazilian, Ephemeral.

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Influências Pictóricas Medievais nas Pinturas do Teto da Igreja de Santa Maria Maior da Covilhã (PT)

Medieval Pictorial Influences on the Ceiling Paintings of the Church of Santa Maria Maior in Covilhã (PT)

Música e Musicologia

Keywords: Iconografia Musical, Organologia, Idade Média, António Esteves Lopes

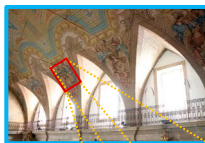
Resumo

O teto da Igreja de Santa Maria Maior, situada na zona antiga da Covilhã, contém um conjunto iconográfico musical realizado em 1944 por António Esteves Lopes, reputado artista e professor nascido em Lisboa e residente na Covilhã durante trinta anos a partir de 1922. Da observação atenta do instrumentalário representado conclui-se que o autor recorreu a modelos iconográficos medievais e renascentistas para realizar esta obra pictórica. O presente trabalho visa por em relevo a influência especificamente medieval que terá tido o *Manuscrito dos Músicos das Cantigas de Santa Maria*, existente no Escorial (ES), nas pinturas realizadas por António Lopes.

Abstract

The ceiling of the Church of Santa Maria Maior, located in the old city center of Covilhã, possess musical iconographic group paintings made in 1944 by António Esteves Lopes, renowned artist and teacher born in Lisbon and residing in Covilhã during thirty years from 1922 onwards. From the careful observation of the represented instruments, it can be concluded that the author used medieval and Renaissance iconographic models to create this pictorial work. The present work aims to highlight the specific influence that the *Cantigas de Santa Maria's Manuscript of the Músicos*, existing in Escorial (ES), had on the paintings made by António Lopes.

O centro da cidade da Covilhã inclui várias igrejas de entre as quais se destaca esteticamente, no seu centro histórico, a Igreja de Santa Maria Maior (ISMM) com a sua fachada recoberta de azulejos, retratando cenas da vida da Virgem Maria: da esquerda para a direita 1) anunciação; 2) *mater dolorosa*; 3) assunção e 4) coroação. A par desta característica, a ISMM inclui no seu interior uma série de pinturas de anjos músicos, tocando instrumentos, distribuídas ao longo de todo o teto. Estas figuras, realizadas em 1944 por António Esteves Lopes, encontram-se distribuídas em ensembles regulares de três músicos colocados em posição enfrentada. As únicas pinturas que saem fora deste esquema são as que apresentam apenas um anjo músico de cada lado da nave central tocando harpa na proximidade do Altar-Mor.

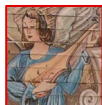


O conjunto pictórico apresenta algumas características cromáticas específicas de entre as quais se destacam as cores das vestes - de cor azul para os anjos situados no plano superior e vermelho claro no caso dos anjos localizados no plano inferior - de modo a que as figuras são revestidas de cores "semelhantes embora bastantes mais leves, aos que sobressaem nas colunas e nos fundos do altar" (Lopes, ca. 1943, para. 2). O instrumentalário representado assemelha-se organologicamente ao comumente encontrado em iconografia medieval e renascentista, facto que aponta para a importância de fontes destas épocas para a realização desta obra. Dentro deste contexto, destacam-se as influências do *Manuscrito de los Músicos das Cantigas de Santa Maria*, de Alfonso X, o Sábio, existente na biblioteca do Escorial (RBMECat b-I-2), que se evidenciam em distintos graus no teto da ISMM.

A um primeiro nível, encontramos situações como a representação de aspetos práticos retratados, como na seguinte flauta, que se assemelha à iluminura constante no folio 218V do manuscrito mencionado, tanto na direção em que o instrumento é tocado, como na postura da cabeça e mãos do instrumentista. A um segundo nível, encontramos pinturas em que, a par desta influência postural, é visível uma influência organológica, isto é, nas características dos instrumentos representados. É caso das imagens influenciadas pelas iluminuras patentes nos folios 039V, 104R e 110V.



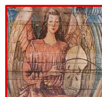
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ESC_B-I-2_039V



ESC_B-I-2_104R



ESC_B-I-2_110V

Um caso particularmente interessante é o encontrado numa das imagens que recorre à cópia de um órgão portátil e um instrumento pouco conhecido denominado zummara. Nos dois casos, todos os elementos existentes nas iluminuras obtêm eco na pintura da ISMM e é muito caricato observar que, no caso da zummara, António Lopes se tenha decantado por copiar o instrumentista que se encontra em pausa, em vez de representar o que se encontra a tocar o instrumento.

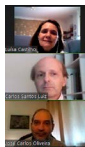


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ESC_B-I-2_201V

Da comparação realizada neste trabalho podemos verificar a relevância que o manuscrito da *Cantigas de Santa Maria*, existente no Escorial, teve ao nível da representação instrumental no conjunto iconográfico realizado no teto da ISMM. De facto, estas cópias de elementos medievais conferem a este conjunto pictórico, existente na Covilhã, uma profundidade histórica que o tornam particularmente relevante.

Lopes, A. E. (ca. 1943). *Memória descritiva*. Tabelas: Obras de reparação da Igreja de Santa Maria Maior/1943-1944. Arquivo da Sacristia da Igreja de Santa Maria Maior, Covilhã.



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The musician angels' instruments on the ceiling of the Church of Santa Maria Maior

Os instrumentos dos anjos músicos do teto da Igreja de Santa Maria Maior

Música e Musicologia

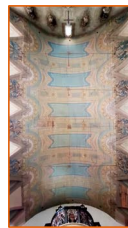
Keyword: Iconografia musical,
Anjos Músicos, António Esteves
Lopes, Organologia

Resumo: O teto da Igreja de Santa Maria Maior da Covilhã, no distrito de Castelo Branco, em Portugal, é constituído por uma série de pinturas, concebidas por António Esteves Lopes, em 1944. O trabalho foi efetuado na sequência da arranjo do teto da Igreja, após a sua queda. A iconografia do teto, nos vários elementos que compõem as pinturas, mostram anjos músicos que tocam diversos instrumentos. Como o seu interesse iconográfico é significativo, propõe-se uma hipótese de leitura iconográfica e organológica sobre este concerto angelical concebido com imaginosa cenografia.

Abstract: The ceiling of the Church of Santa Maria Maior da Covilhã, in the district of Castelo Branco, in Portugal, consists of a series of paintings, designed by António Esteves Lopes, in 1943. The work was carried out following the arrangement of the Church's ceiling, after its fall. The iconography of the ceiling, in the various elements that make up the paintings, show musician angels who play different instruments. As its iconographic interest is significant, we propose a hypothesis of iconographic and organological reading of this angelic concert, all conceived with imaginative scenography.

O teto da Igreja de Santa Maria Maior, da cidade da Covilhã, contém 10 pinturas, em bom estado de conservação, todas com anjos músicos que tocam diversos instrumentos, e quatro degradadas, ao ponto de não ser possível analisar o seu conteúdo. Os anjos aparecem maioritariamente em grupos de três, exceto os que se situam junto ao altar, que são unitários e tocadores de harpa, acentuando a sua importância hierárquica, pela sua associação ao Rei David (DeValle et al., 2001).

Os anjos, enquanto entidades espirituais têm uma panóplia de funções: transmissão de mensagens, guias ou condutores e companheiros de um povo ou do homem, como libertadores, como reveladores de segredos celestiais e como músicos (Souza, 2016). São representados como tendo forma humana e muitas vezes com asas. Em conexão com a dedicação da Igreja à Virgem Maria, os anjos estão pintados com as cores azul e vermelho leve, visto que tradicionalmente a cor azul está associada às solenidades e festas marianas em Portugal (Lopes, ca. 1943).



Teto da igreja

O pintor António Esteves Lopes (1900-1973), personalidade multifacetada, que contribuiu em muitos setores para o desenvolvimento da Beira Baixa, foi professor de desenho na Escola Industrial Campos Melo, na Covilhã. Dedicado a várias artes, pintura, desenho, gravura e tapeçaria, foi também jornalista (*Diário de Notícias* e *Jornal do Fundão*), fotógrafo, empreendedor e organizador e ativista de várias atividades económicas locais, de que se destaca a fundação do Ski Club de Portugal e a fundação da fábrica de tapetes da Serra da Estrela (Pires, 2019).



Três anjos músicos

O teto deveria abranger 14 pinturas, com 32 anjos (Lopes, ca. 1943), mas uma já não contém nenhuma ripa de madeira e três estão muito danificadas, prevalecendo intatas 10 pinturas com 26 anjos, músicos que tocam 13 instrumentos distintos. Distribuímos estes instrumentos por categorias, de acordo com a classificação de Hornbostel-Sachs. Encontramos cordofones dedilhados e friccionados, e aerofones de aresta e de palheta em variadas junções de conjuntos instrumentais, normalmente em trio.

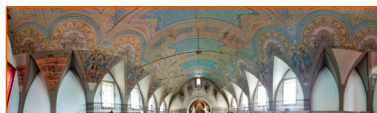
Altar da Igreja	
A1 - Harpa	A2 - Harpa
A3 - Vela medieval, cistre, viola da gamba	A4 - Flauta transversal, charrela, colascione
A5 - Vela medieval, charrela, saltério	A6 - Vela medieval, zumara, órgão portátil
A7 - Duas Charrelas, órgão portátil	A8 - Cítola, harpa e saltério
A9 - Gittern, cítola, viola medieval	A10 - Duas violas da gamba, flauta transversal
Entrada da Igreja	

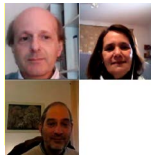
A nível musical o grupo de instrumentos utilizado é diversificado, com um conjunto de 26 elementos formado por 17 cordofones e 9 aerofones.

Cordofones compostos friccionados -7			
	Viola medieval - 3 (A3, A5, A6)	Viola da gamba - 3 (A3, A10)	Viola medieval - 1 (A9)
Cordofones compostos dedilhados - 8			
	Cittern - 1 (A3)	Cítola - 2 (A8, A9)	Colascione - 1 (A4)
Cordofones simples dedilhados -2			
	Salterio - 2 (A5, A8)	Flauta transversal - 2 (A4, A10)	Harpa - 3 (A1, A2, A8)
Aerofones de palheta - 5			
	Charrela - 4 (A4, A5, A7)	Zumara - 1 (A6)	Órgão portátil - 2 (A6, A7)
Aerofones de aresta - 2			
Gittern - 1 (A9)			

Em relação aos cordofones, 15 são cordofones compostos, subdivididos em sete friccionados, contemplando três vielas medievais, três violas da gamba e uma viola medieval, e oito dedilhados, contemplando um cittern, duas cítolas, um colascione, um gittern e três harpas, e ainda dois cordofones simples, dedilhados, dois saltérios. Em relação aos aerofones, cinco são com palheta, quatro charrelas e uma zumara, dois de aresta, duas flautas transversais, e dois livres de interrupção com teclado, dois órgãos portáteis.

Estamos perante um programa iconográfico que revisita as épocas Medieval e Renascentista, com representações de anjos músicos a tocar os seus instrumentos, que concedem uma dimensão sonora, ainda que inaudível, a este cenário que vai desde a entrada da Igreja até ao altar, onde está a figura central, deste templo, Santa Maria, numa condução dos fiéis para um lugar de grande simbolismo, a casa do Senhor. Os anjos erguem-se, assim, como elementos da corte celestial, de Nossa Senhora, mostrando-se ao crente, como os portadores da "harmonia dos céus".





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O saltério nas pinturas do teto da Igreja de Santa Maria Maior, Covilhã
The psalter in the ceiling paintings of the Church of Santa Maria Maior, Covilhã

Música e musicologia

Iconografia Musical,
Organologia, Anjos Músicos,
Saltério, Idade Média.

Resumo

A iconografia Musical, como domínio das Ciências Musicais, recorre à ciência da Organologia, e dedica-se ao estudo de manifestações musicais. Com o estudo presente, pretende-se analisar duas pinturas de anjos músicos a tocar dois saltérios em contexto religioso. As duas representações encontram-se no teto da Igreja de Santa Maria Maior (Covilhã), tendo sido executadas em 1944 pelo professor António Esteves Lopes. Os instrumentos são abordados com base nos aspetos acústico, mecânico, histórico, e, ainda, das técnicas de execução. O exame e a análise das imagens permitiram concluir que as representações dos dois saltérios, para além de pouco rigorosas, são escassas em elementos organológicos.

Abstract

Musical iconography, as a field of Musical Sciences, draws on the science of Organology, and is dedicated to the study of musical manifestations. With the present study, we intend to analyse two paintings of musician angels playing two psalteries in a religious context. The two representations are on the ceiling of the Church of Santa Maria Maior (Covilhã), having been executed in 1944 by Professor António Esteves Lopes. The instruments are approached from the acoustic, mechanical, and historical aspects, as well as playing techniques. The examination and analysis of the images led to the conclusion that the representations of the two psalteries, apart from being inaccurate, are lacking in organological elements.

Introdução

Na Europa da Idade Média houve um aumento considerável dos recursos instrumentais. Deu-se através da invasão árabe que começou em 711, via Península Ibérica, assim como a partir do Oriente, por meio de Bizâncio (séculos X a XII) (McKinnon et al., 2001).

A forma de classificar os instrumentos musicais na época medieval era diferente da atual. Os instrumentos classificavam-se quanto ao volume sonoro que produziam, agrupando-se de acordo com a sonoridade. Os instrumentos altos tinham um som alto e estridente (*haut*), e os baixos tinham um som baixo ou suave (*bass*) (Bowles, 1954; McGee, 2017). Nos instrumentos altos incluem-se a charrela, bombarba, gaita de fole, trombeta, pratos e tambor, entre outros, e, nos instrumentos suaves, encontramos um grupo maior e mais variado de instrumentos, compreendendo sopros mais suaves (ex., flauta transversal e flauta de bisel), cordas dedilhadas (ex., harpa, alaúde, citola e saltério) e cordas friccionadas (ex., viola e rabeca), e instrumentos de teclado (ex., órgãos portativos e positivos) (McGee, 2017).

Entre os três tipos de conjuntos instrumentais desta época, encontramos os conjuntos altos e os suaves ou baixos (Kreitner et al., 2001), integrando a *alta musique* e a *basse musique*, respetivamente (Brown, 2001). Os conjuntos de música alta usavam-se em danças, procissões e em música ao ar livre, aparecendo raramente em pinturas de anjos. Os instrumentos baixos, participavam em muitas atividades seculares, sendo proibidos na igreja. Paradoxalmente, estes últimos são os que mais frequentemente aparecem em pinturas de anjos (Kreitner et al., 2001).

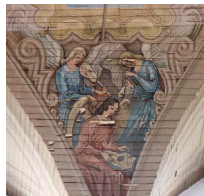
Este trabalho, tem como objetivo analisar o instrumento musical saltério que se encontra nas pinturas do teto da Igreja de Santa Maria Maior, da Covilhã.

O saltério: Pinturas de concertos de anjos do teto da Igreja de Santa Maria Maior

Segundo a classificação de Hornbostel-Sachs, o saltério é um cordofone simples (Henrique, 2018; Wachsmann et al., 2001). É constituído por um pedaço ou caixa de madeira que possui orifícios sonoros, com cordas esticadas paralelamente ao tampo harmónico e que passam sobre um ou mais cavaletes, sendo fixas em ambos os lados por cravelhas. As cordas podiam ser de metal ou de tripa (Henrique, 2018; McKinnon et al., 2001) e eram beliscadas pelos dedos ou por plectros (Henrique, 2018; McKinnon et al., 2001; Montagu, 1976). Os saltérios tocados com martelos são definidos como dulcimer (Henrique, 2018; McKinnon et al., 2001). De um modo geral, o saltério podia ter a forma retangular, triangular ou trapezoidal (Bowles, 1954; Henrique, 2018; McKinnon et al., 2001; Montagu, 1976). A partir de cerca do século IX d.C., os saltérios começaram a aparecer com frequência nas artes visuais (ex., tocadas por David e pelos seus músicos) (McKinnon et al., 2001).

Nas pinturas do teto da Igreja de Santa Maria Maior da Covilhã encontramos dois saltérios (cf. Figuras 1 e 2), tocados por dois anjos músicos. Os mesmos integram duas pinturas, de um total de 10, abrangendo 13 instrumentos distintos (17 cordofones e nove aerofones) tocados por 26 anjos músicos. As pinturas foram executadas, em 1944, pelo professor António Esteves Lopes (1900-1973).

Figura 1. Viola Medieval, Charamela e Saltério



Na Figura 1, observamos dois anjos músicos no plano superior a tocar uma viola medieval e uma charamela, respetivamente, e, no plano inferior, um anjo a executar um saltério. Quanto ao saltério, visualizamos a) um número não identificado de cordas sobre uma caixa com um orifício sonoro; em relação ao corpo, as cordas não estão na posição correta; b) possui forma trapezoidal, com dois lados curvos, correspondendo ao perfil aproximado do "saltério cabeça de porco" (*instrumento di porco*); c) o músico toca o instrumento com este na posição horizontal, apoiado sobre as pernas; e d) as cordas serão beliscadas com uma pena grande de ave, embora a técnica de execução não seja muito clara.

Figura 2. Citola, Harpa e Saltério



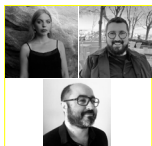
Na Figura 2, visualizamos dois anjos no plano superior a tocar uma citola e uma harpa, e, no plano inferior, um anjo a executar um saltério. No saltério desta pintura, observamos que o instrumento a) possui forma trapezoidal com dois orifícios sonoros; b) tem um número não identificado de cordas paralelas à caixa e entre si, com as mesmas numa posição incorreta em relação ao corpo; c) é tocado na posição vertical apoiado contra o peito; e d) as cordas são beliscadas pelos dedos do anjo.

Conclusão

As pinturas de concertos de anjos do teto da Igreja de Santa Maria Maior enquadram-se no contexto religioso, nomeadamente no culto a Santa Maria. Nas Figuras 1 e 2, visualizamos dois conjuntos de instrumentos musicais, constituídos fundamentalmente por instrumentos baixos, onde se integram dois saltérios, sendo que na Figura 1 observamos um instrumento alto, a charamela. Em ambos os saltérios, dada a escassez de aspetos organológicos e a imprecisão de alguns detalhes que são visíveis, leva-nos a concluir que estamos perante dois instrumentos algo fantasiosos, sem comprometer, contudo, o valor artístico das pinturas.

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Recriação de figurinos
do filme "Os
Emissários de Khalôm"
Fashion Research
Guarda-roupa, Design
de Moda, Cinema.

Resumo

O figurino, como elemento que une a moda ao cinema, tem a capacidade de maravilhar o público. Sobre o caso de estudo de um dos poucos filmes exemplares de ficção científica portugueses "Os Emissários de Khalôm", é oferecido uma personagem gerada por um erro matemático. A viver paralelamente entre os anos 1860 e 1890, a moda de época é apreciada e recriada na apreciação da personagem Verónica e da obra de António de Macedo.

Abstract

The costume, its the element who cross fashion and cinema, and have a wonderful capacity to amazed the public. This case study is about to a rare case of portuguese sci-fi movie and his costumes. "Os Emissários de Khalôm" have a interssing character created after a mathematic problem. Living between the years 1860 and 1890, we apreciated and analyses period fashion for Veronica from the Antonio de Macedo's movie.

Bibliografia:



Na temática da pesquisa de moda, é apresentado o objetivo de recriar dois figurinos de uma personagem do filme português *Os Emissários de Khalôm* (1988), de António de Macedo. Esta abordagem singular permite, graças à narrativa do filme selecionado, explorar e analisar a **moda das décadas de 1860 e 1890**. Para melhor compreensão de duas épocas distintas da moda portuguesa foi escolhida Verónica, personagem feminina que divide a sua existência entre um passado histórico e um futuro próximo. A obra possui a seguinte sinopse: "Um grupo de investigadores executa um projeto científico revolucionário, para impedir a eminente eclosão de uma guerra nuclear. De tal experiência resultam, inesperadamente, dois misteriosos seres, que **viam no tempo entre os séculos XIX e XX**, e por quem quatro pessoas se apaixonam..." (Matos-Cruz 1999). Nesta singular **longa-metragem nacional encontramos os géneros de ficção científica, drama e mistério**, num argumento que desafia a imaginação. Verónica é a personagem escolhida por ser um dos misteriosos seres descritos e por iniciar tétrica e terminar romântica, pois além da total mudança de espaço e tempo sofrida, a faceta psicológica da personagem interpretada por Silvína Pereira é igualmente oscilante.

É relevante expor que o **figurino vai ter sempre a função principal de transmitir, através do vestuário selecionado a faceta psicológica, sociocultural e a complementação espaço temporal**. Aprovada pela visão do realizador e compilada pelo trabalho do figurinista. As tendências de moda de cada época, passam então a ser direcionadas astutamente para melhor leitura do público perante a personagem e o seu figurino. Nestes dois casos de estudo distintos, com um planeamento totalitário de pesquisa, modelagem e confeção, é oferecido o percurso do que seria a pré-produção de dois figurinos para uma obra cinematográfica, através de dois processos criativos diferentes.

No caso do figurino 1, correspondente ao século XIX, há alguns objetivos a manter quando é interessante manter um rigor histórico associado. "Lisboa, Novembro, 1860" é a legenda que surge nos primeiros minutos do filme e traduzem-se no lugar e época. Numa larga pesquisa em revistas da época e sites de museus/galerias, entre outros, verificou-se que os vestidos e combinações usados têm uma silhueta específica, a qual, tecnicamente, tem que ser replicada com o apoio de crinolina e corpete que, mesmo não sendo elementos diretamente filmados, precisam de ser confeccionados para o tecido cair da melhor maneira. Uma das importantes referências históricas a divulgar, é da princesa italiana e rainha consorte portuguesa, D. Maria Pia. Não só como figura de estilo, mas também uma alusão do que seria considerado apropriado na altura. O lado sombrio de Verónica, é então representado numa silhueta rígida de época, com matérias pesados, não só pela crinolina também pela escolha de lã como fibra principal. Sem esquecer a meticulosidade do detalhe com o acabamento das mangas e chapéu feitos em crochet manualmente seguindo padrões de revistas da época. Assim é acrescentada a veracidade ao traje pois é uma fibra popular em Portugal, à datação elucidada no filme.

Nos momentos finais d'*Os Emissários de Khalôm* é-nos apresentada uma nova faceta de Verónica: moderna e apaixonada. A revelação da sua essência como erro matemático é interpelada por um cientista, dada a sua existência na atualidade. Aquando da rodagem do filme, nos anos 80, a moda portuguesa estava a ser revolucionada por novos designers. Foi nas Manobras de Maio que nomes como Lena Aires, Filipe Faísca, Mariana Cachulo e muitos mais trouxeram peças de vestuário inovadoras e futuristas para as ruas de Lisboa.

Figura 1- Recriação do figurino 1
Fonte: Autoria própria

Assim como no figurino anterior, foi respeitada a paleta de cores original. Sendo o branco representativo de harmonia e paz, confere ainda maior contraste ao preto e às mudanças de postura da personagem. Também é proposta a passagem de uma fibra natural, para uma sintética, 100% poliéster, bem como a mudança do peso de todas as camadas de saias para um simples macacão. Quanto à complexidade da modelagem, esta, no segundo figurino acrescenta uma das tendências da moda vivida na altura, a influência japonesa.

O processo criativo para este segundo figurino é avançado com uma interpretação diferenciada do anterior. É-lhe atribuído uma perspetiva mais liberta e criativa apesar de se basear na moda portuguesa e em outros filmes da mesma temática, abre possibilidades infinitas, mas também desafios grandes. Por exemplo, aquando do desenvolvimento da ilustração, já havia receios de como colocar dos elementos principais do figurino: a luz e a malharia. Um em referência ao idealizado futuro ou omnipresença da iluminação, o outro em referência ao intercalar de malhas com um certo pendor matemático, relembro que Verónica descende de uma equação. Estes dois materiais não remetem à tentativa de recriar um passado fidedigno mas sim a um futuro com a assinatura dos signos mencionados. Foi determinado que a melhor maneira de concretizar esta visão, seria coser à mão, pequenas luzes com uma fonte de alimentação a pilhas, como as conhecidas *faïry lights*. Esta opção permite ligar e desligar a iluminação sempre que necessário, ao colocar botão responsável dentro das ombrineiras e prevenir a possibilidade de sobreaquecer o fato. Apesar de consumir mais tempo na sua concretização também oferece quase total liberdade de movimentos.

A recriação destes dois figurinos, cada um a respeitar uma metodologia específica confere a oportunidade de olhar para a guarda-roupa do cinema português sobre uma perspetiva de moda. Ambas as indústrias consolidam uma vertente artística que deve ser acarinhada, revista e repensada. Exemplos de obras como *Os Emissários de Khalôm* oferecerem contextos criativos e originais que se podem refletir em exercícios ricos de elucidativos da moda e do cinema em Portugal.



Figura 2- Recriação do figurino 2
Fonte: Autoria própria



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INSTITUTION Escola Superior de Artes e Design
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TITLE Narrativa Visual - Memória, vivências e Saúde... Explorando a cultura portuguesa e a invisibilidade das artes ancestrais.

KEYWORDS Design de Comunicação, Ilustração, Álbum Ilustrado, Artesanato.

Resumo
Este projeto explorou a narrativa visual - Memória, vivências e Saúde... Explorando a cultura portuguesa e a invisibilidade das artes ancestrais. Tem como principal objetivo investigar, explorar e promover através do design de comunicação a ilustração, em particular, um dos recursos essenciais na cultura e tradição portuguesa, e o Artesanato.

O mesmo, entre outros, tem como objetivo a criação de um álbum ilustrado, distribuído por dois tempos e acompanhado por dois docentes. Como resultado foi possível obter um número significativo de respostas de alunos ilustrados, com 32 páginas e com uma enciclopédia de arte e cultura.

Abstract
This project entitled, Visual Narrative - Memory, experiences and Health... Exploring Portuguese culture and the invisibility of ancestral arts, has as main objective to investigate, explore and promote, through communication design and illustration, in particular, one of the existing resources in Portuguese culture and tradition, the Illustration.

In this project, 39 students participated, distributed in two shifts and accompanied by two teachers. As a result, it was possible to obtain a significant number of results of illustrated albums, with 32 pages and a portfolio building.

Narrativa visual

ARTESANATO
Memórias,
Vivências e
Saúde...

Explorando a cultura portuguesa e a invisibilidade das artes ancestrais.

INTRODUÇÃO

Ao contrário de um livro ilustrado (Illustrated Book), onde a ilustração acompanha e retrata partes do texto, no álbum ilustrado (Picture book) são as próprias ilustrações que narram visualmente a própria história. Este tipo de objeto tem vindo a ser explorado por vários designers e ilustradores como meio original de produção de diversos conteúdos narrativos.

A exploração criativa, técnica e estética tem trazido abordagem em que muitas das vezes as próprias ilustrações suprimem a necessidade de texto, são representações que falam por si, pois estão carregadas por um discurso gráfico e expressivo bastante eficaz. Sem dúvida que este tipo de repto é um grande desafio para qualquer designer-ilustrador, pois terá que revelar através das imagens todo o discurso narrativo sem auxílio de texto.

O álbum ilustrado, não é necessariamente um livro só para crianças que não sabem ler, é antes um objeto, que permite a partir da experiência de cada um e das questões que cada leitor faz às imagens, tornar-se num ponto de partida para várias leituras de ampliação de consciência, de nós mesmos, do nosso conhecimento, do nosso meio, da nossa cultura e da cultura dos outros.

São vários os autores que exploram, nos seus livros, diferentes abordagens estéticas, formais e a sua materialidade, em favor da narrativa e da originalidade de leitura do próprio livro. Nestes objetos são explorados diferentes tipos de papéis, dimensões, recortes e formas de diferentes dimensões, entre outros, para narrar a história. Estes objetos gráficos, de comunicação, podem-se tornar um meio muito atrativo de registo criativo onde se podem explorar, com liberdade, novas linguagens e formas de se apresentarem as artes de outros tempos. Do património cultural se pode extrair a identidade pessoal, local, regional e nacional. Memórias que se deixam registadas no tempo e que refletem toda a vivência material e material dos diferentes grupos sociais. Do património existente, o artesanato sempre fez parte da cultura e tradição portuguesa. Assim pretende-se que o design de comunicação e a ilustração, em particular, possam proporcionar formas criativas de abordagem na preservação, divulgação e reinterpretação deste imenso legado cultural que nos foi deixado, perpetuando-o e valorizando-o.

IDEIA

Tendo por base o artesanato, nasce a ideia de se propor aos alunos o desenvolvimento de um álbum ilustrado, com experiências gráficas e narrativas de acordo com a seleção e a exploração feita por cada um deles. Os trabalhos criados partiram de uma reflexão sobre a cultura portuguesa e a invisibilidade das artes ancestrais mantidas, muitas vezes por amor, por cada um dos artesãos que, com a sua aprendizagem e sabedoria, mantêm viva as artes de outros tempos e que, na sua maioria, lhes foram passadas pelos pais e avós.

OBJETIVOS DA ATIVIDADE/PROJETO

Esta atividade tem como principal objetivo a criação de um álbum ilustrado, que retrate um dos recursos da cultura e tradição portuguesa, o Artesanato, como forma de preservar memórias e vivências de outros tempos que deixam Saudade...

Desta forma o presente projeto pretende:

- Contribuir para ampliar saberes sobre as diversas formas de expressão e comunicação que existem e o poder que as ilustrações exercem na construção de narrativas visuais.
- Estimular a criatividade e a imaginação, de cada um, através da criação da sua própria narrativa visual.
- Dar a conhecer diversos processos criativos e estéticos, através dos quais se podem construir narrativas visuais originais.
- Promover habilidades de uso da ilustração para representar, expressar e comunicar informações de diferentes complexidades.
- Proporcionar momentos de análise, reflexão e debate, com relação às necessidades técnicas e abordagens expressivas que melhor se adaptem, aos público-alvo e a cada uma das narrativas.

METODOLOGIA

A metodologia proposta para o desenvolvimento deste desafio e para atingir os objetivos estabelecidos, foi uma metodologia mista, não intervencionista, onde o estudante recolhe, estuda e analisa o propósito e toda a informação necessária para o desenvolver o trabalho. É intervencionista, onde o estudante, parte para a exploração e desenvolvimento das narrativas visuais e dos álbuns ilustrados. O projeto aqui apresentado foi desenvolvido ao longo de 4 meses, de 27 de Setembro de 2021 a 20 de Janeiro de 2022, contando com sessões de trabalho de 3 horas semanais, por cada turma.

O mesmo foi elaborado tendo por base três fases de trabalho sequenciais. A primeira onde os estudantes, após receberem a proposta, avançam para a escolha da arte/ofício que querem investigar e para a seleção do artesanato com quem querem desenvolver o projeto, estabelecendo contacto e parcerias de trabalho. Ainda nesta fase realiza uma recolha bastante considerável de informação, com um levantamento teórico e uma pesquisa de campo, com recolha de vários elementos visuais, escritos, orais, etc., para posterior análise e exploração. Na fase dois, iniciam a criação e o desenvolvimento das narrativas visuais, desenvolvendo um storyboard e explorando vários materiais e técnicas de trabalho, que podem ser analógicas/digitais ou mistas. E, elaboram todas as ilustrações indispensáveis à criação do álbum ilustrado. Na terceira fase, os mesmos, seguem para a paginação e impoção das páginas, onde materializam toda a parte técnica necessária ao desenvolvimento de um objeto desta natureza, como a formalização do formato, o layout, estudam formas de conjugação entre texto e imagem, caso necessário, fazem testes de impressão, imprimem e montam o álbum.

FASE 1 - 27/09 SETEMBRO

Aperfeiçoamento
Proposta de trabalho
Desenvolvimento de ideias

Recolha de informação
Levantamento teórico
Pesquisa de campo

Proposta de campo
Desenvolvimento do local/oficina/ofício
Levantamento teórico
Captação de informações
Recolha de materiais
Registo de histórias, palavras-chave...

FASE 2 - 02/10 NOVEMBRO

Criação e desenvolvimento
Resumo conceitual/ideias

Seleção e exploração
do artesanato/ofício
Aplicação de conhecimento

Construção de narrativa visual original
Exploração/Experimentação criativa e estética

Elaboração e paginação
do álbum

Impressão e montagem
do álbum

FASE 3 - 11/01 DE JANEIRO

Recolha de informação
Levantamento teórico
Pesquisa de campo

Proposta de campo
Desenvolvimento do local/oficina/ofício
Levantamento teórico
Captação de informações
Recolha de materiais
Registo de histórias, palavras-chave...

Proposta de campo
Desenvolvimento do local/oficina/ofício
Levantamento teórico
Captação de informações
Recolha de materiais
Registo de histórias, palavras-chave...

Criação e desenvolvimento
Resumo conceitual/ideias

Seleção e exploração
do artesanato/ofício
Aplicação de conhecimento

Construção de narrativa visual original
Exploração/Experimentação criativa e estética

Elaboração e paginação
do álbum

Impressão e montagem
do álbum

CONCLUSÃO

Os formatos e os conteúdos dos álbuns ilustrados podem ser muito variados, tudo depende da narrativa e do seu autor, que pode apresentar um formato mais tradicional ou um formato completamente diferente e original. A audiência ou o pouco texto e os diferentes formatos, não são um problema, são antes, premissas que permitem explorar as diversas leituras em diferentes ritmos, estimulando a criatividade na investigação das imagens e a interatividade na exploração do próprio objeto.

Os resultados deste desafio, foram na sua grande maioria, altamente satisfatórios, dando origem a vários álbuns ilustrados, com linguagens estéticas e expressivas muito distintas e interessantes, manifestando assim que a metodologia de trabalho propostas, é eficaz e exequível. Do ponto de vista pedagógico podemos aferir que esta proposta, de caráter experimental, foi um enorme desafio para todos e que só foi possível ser concretizado, graças ao empenho de todos os envolvidos. Sendo que os estudantes foram sem dúvida as peças motoras mais importantes de todo o processo.

Considera-se ainda que propostas que criem laços e pontes com o meio externo à escola é uma mais-valia para os estudantes, uma vez que têm que iniciar o contacto e fazer a mediação do processo juntamente com o "cliente". Esta proximidade, no caso com os artesãos foi sem dúvida um ponto diferenciado como sendo muito positivo.

Outro aspeto significativo que sobressaiu deste ensaio, é verificado com o resultado das obras, nas quais se pode ver a importância que o design de comunicação e a ilustração, em particular, podem ter na valorização e promoção, da cultura portuguesa.



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