ESAD INTERNATIONAL WEEK

ERASMUS AT ESAD

: A STORY OF 25 years

Since its foundation, ESAD adopted internationalisation as a strategy of scientific and pedagogic assertion that passes through the ERASMUS programme exchange, the mobility of students, teachers and staff, the dissemination of academic projects and the accomplishment of events and design publications. Currently, ESAD has several bilateral partnerships and contracts with more than 150 higher education institutions, from all over the world.

For the commemoration of the 25th anniversary of ERASMUS/ERASMUS+ mobility programme at ESAD, the school organizes an International Week inviting several partner schools from Portugal and other European partners to join the celebration.

The highlight of this international week is the conference on *High Education in Design: Didactic and Pedagogical Experiences*, to promote a reflection on the educational projects and on the impact of the ERASMUS programme in partner institutions.

CSERE

IZMENJAVA

AUSTAUSCH

INTERCAMBIO

ÉCHANGE

EXCHANGE

SCAMBIO

BIRŽA

WYMIANA

INTERCÂMBIO

SCHIMB

TAKAS

secretaria
administration services

Hitchpop
Serralves
Junho
JUNHO SERRALVES
HITCHPOP
HITCHPOP

Dear Participant,
Dear Colleague,
Dear Friend,

Welcome to the 25th anniversary of ESAD ERASMUS/ ERASMUS+ mobility programme!

The ERASMUS programme, now called ERASMUS+, aims the mobility of students, teachers and staff, and has extended to other degrees of education, such as secondary education, and it isn't restricted to university level. Initially, the programme was conducted towards higher education and aimed "improving quality and strengthening the European dimension of higher education by fostering transnational cooperation between universities, by stimulating mobility in Europe and by improving transparency and full academic recognition of studies and qualifications throughout the Union"[1] . The objectives have been broadened in the most recent programme, including the current European Union plans for education, training, youth and sports.

In these 30 years, and according to the European Commission[2] , the programme has given the opportunity to study, train, volunteer or internships to around 9 million people. Definitely a positively shocking number. The ERASMUS+ programme gives students the opportunity to make internships in companies or organizations abroad, enabling them to better prepare themselves for the job market and for better participation in civic life. This is an important

programme innovation that should be emphasized. No less important is the fact that the objectives of the programme have surpassed beyond the initial ones, and today play a relevant role in promoting social inclusion, including refugees and migrants. During the second year of the programme, some EUR 2.1 billion was allocated to around 678.000 students and 19.600 projects in fields of education, training and youth.

A year ago, the European Commission launched the celebrations of the 30th anniversary of the ERASMUS programme. ESAD, Escola Superior de Artes e Design de Matosinhos [ESAD, College of Art and Design], was one of the Portuguese higher education institutions that quickly joined the programme and is celebrating its 25th anniversary in 2018. ESAD could not deny the multiple advantages of the programme, although there are still natural problems that have refrained the necessary and true democratization of the programme. In fact, there are still, among others, socio-economic barriers that prevent students with financial needs to have access to mobility. In addition to this problem, others are related to the difficulties that the language barrier imposes on students, *incoming* or *outgoing*, or less flexibility in finding solutions for ERASMUS students to successfully carry out their learning agreements.

Over the last 25 years, the ERASMUS mobility programme at ESAD has enabled a wide range of diverse educational experiences, particularly with students and teachers. The challenges have been many and constant and have been resolved with remarkable success, due to the high number of foreign students who came to ESAD with positive testimonies made. Apart from occasional problems with some of our students in some foreign higher education institutions with whom we have bilateral agreements, we can say that their performance has been globally positive. The same can be said about foreign students. In general, most of them complete their course and all credits. It was possible to establish complicities with many foreign colleagues, some went beyond the purely professional relationship and today they are our friends, our European friends.

This week is unequivocally important for all of us, pedagogical direction, technical-scientific direction, teachers and students. Various themes related to the ERASMUS experience will be discussed, which will certainly be important for improving the spirit of mobility and institutional cooperation. And at the end of the day, we'll find a friend in each participant.

JOSÉ ANTÓNIO SIMÕES
DIRECTOR OF ESAD, ESCOLA SUPERIOR
DE ARTES E DESIGN DE MATOSINHOS

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1 pt.wikipedia.org/wiki/programa_erasmus
2 europa.eu/rapid/press-release_MEMO-17-83_pt.pdf

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Caro Participante,
Caro Colega,
Caro Amigo,

Seja bem-vindo à semana internacional do aniversário dos 25 anos do programa de mobilidade ERASMUS/ERASMUS+ na ESAD.

O programa ERASMUS, hoje designado de ERASMUS+, tem como importante princípio a mobilidade académica de estudantes, professores e técnicos, e que se estendeu a outros níveis de ensino que não somente o universitário, designadamente o secundário. Inicialmente o programa estava orientado para a educação ao nível superior e visava "melhorar a qualidade e fortalecer a dimensão europeia da educação superior, fomentando a cooperação transnacional entre universidades, estimulando a mobilidade na Europa e melhorando a transparência e o pleno reconhecimento académico dos estudos e qualificações em toda a União"[1]. No entanto, os objetivos alargaram-se no mais recente programa, incluindo os planos atuais da União Europeia para a educação, formação, juventude e desporto.

De acordo com a Comissão Europeia[2], ao longo destes 30 anos, o programa permitiu a oportunidade de estudar, fazer formação, voluntariado ou estágios em empresas a cerca de 9 milhões de pessoas. Sem dúvida um número positivamente impactante. O programa ERASMUS+ dá a possibilidade aos estudantes de fazerem períodos de estágios em empresas ou organizações no estrangeiro, o que lhes permite prepararem-se melhor para o mercado de trabalho e para uma mais ativa participação na vida cívica. Esta é uma inovação importante do programa que deve ser realçada. Não menos importante é o facto dos objetivos do programa terem extravasado os iniciais e terem hoje um papel de relevo na promoção da inclusão social, incluindo de refugiados e migrantes. Durante o segundo ano do programa foram atribuídos cerca de 2,1 mil milhões de euros a cerca de 678.000 estudantes e 19.600 projetos em todos os domínios da educação, formação e juventude.

Há um ano atrás, a Comissão Europeia lançou as celebrações do 30º aniversário do programa ERASMUS. A ESAD foi uma das instituições de ensino superior português que imediatamente aderiu ao programa, celebrando, em 2018, o 25º aniversário. A ESAD não poderia, naturalmente, alhear-se das múltiplas vantagens do programa, embora subsistam ainda bloqueios naturais que travam a necessária e verdadeira democratização do mesmo, designadamente as barreiras socioeconómicas que impedem estudantes com carência financeira a terem acesso à mobilidade. Para além deste problema, outros prendem-se com as dificuldades que a barreira linguística impõe aos estudantes, *incoming* ou *outgoing*, ou com a pouca flexibilização das soluções que permitem realizar com sucesso os learning agreements.

Ao longo destes 25 anos, o programa de mobilidade ERASMUS na ESAD tem permitido múltiplas e diversificadas experiências pedagógicas, principalmente com os estudantes e com os docentes. Os desafios têm sido muitos e constantes e resolvidos com assinalável sucesso, quer pelo elevado número de estudantes estrangeiros que têm vindo estudar para ESAD, quer pelos testemunhos positivos que recebemos. Independentemente de problemas pontuais que algum dos nossos estudantes possa ter tido numa instituição de ensino superior estrangeira com quem temos acordos bilaterais, podemos afirmar que têm sido genericamente muito positivos os seus desempenhos. O mesmo se pode dizer sobre os estudantes estrangeiros na ESAD. De um modo geral, a maioria completa o seu programa de estudos e concretiza os créditos em que se inscreve. Neste âmbito, foi naturalmente possível estabelecer cumplicidades com imensos colegas estrangeiros, algumas para além da relação meramente profissional, sendo que são hoje nossos amigos, amigos europeus.

É inequívoca a importância que esta semana internacional tem para todos nós, direção pedagógica, técnico-científica, docentes e estudantes. São discutidas diversas temáticas relacionadas com a experiência ERASMUS, seguramente importantes para melhorar o espírito da mobilidade e da cooperação institucional. Que no final do dia se encontre um amigo em cada um dos participantes.

José António Simões
Diretor da ESAD, Escola Superior
de Artes e Design de Matosinhos

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1 pt.wikipedia.org/wiki/programa_erasmus
2 europa.eu/rapid/press-release_MEMO-17-83_pt.pdf

SARA :)

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A SHORT STORY OF 25 years

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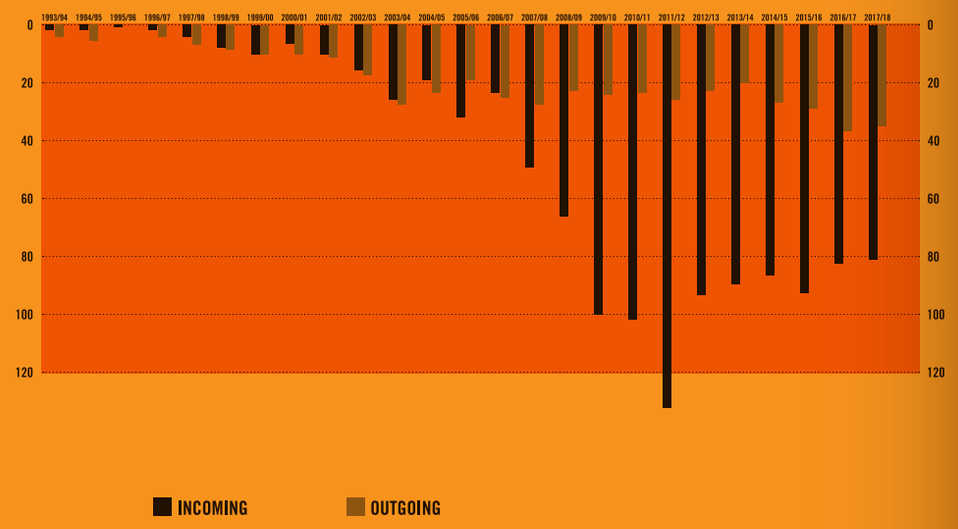


THE ERASMUS PROGRAMME IN ESAD: A SHORT STORY OF 25 YEARS

In memory of professor Coelho dos Santos, co-founder of ESAD, who encouraged its internationalisation since the beginning.

ESAD, Escola Superior de Artes e Design de Matosinhos, was founded in 1989 in Matosinhos, North of Portugal. It is a private institute which has established itself as a reference in top-quality teaching, research and related activities in the field of Art (Jewellery, Digital Arts and Multimedia) and Design (Graphic, Interior, Product, Fashion).

Since its foundation assumed internationalisation as a strategy of scientific and pedagogic assertion and, consequentially, as an essential element of its educational project more over because the designer's job is influenced by local and global happenings, combining different ideas, values and points of view in its speech and practice. Internationalisation is for ESAD a chance and a challenge to achieve the academic excellence and have an international competitiveness.

Because of this ESAD has signed several protocols with its international counterparts and, in 1993 started its ERASMUS student exchange programme (incoming and outgoing) with the Faculty of Architecture Palermo (Italy). During the following years, new bilateral agreements were signed with foreign higher education institutions, progressively growing the number of outgoing and incoming students. Nowadays ESAD has around 90 bilateral agreements with European, Brazilian, Mexican, Israeli, Chinese and Canadian higher education institutions. As we can see in *graphic 1*, there was a big growth of the student's mobility (outgoing and incoming) between 1993 and 2018.

Throughout the years hundreds of ESAD students have accepted the challenge and enjoyed the personal and academic fulfillment that international mobility has offered them. They contacted with new countries, cultures, new languages and new working methods. By distancing themselves from the comfort of their home and their families, they enjoyed new experiences, established network of friends, gained a multicultural perspective, opened new horizons and became more autonomous and mature, according to the following testimonies:

"To enjoy the ERASMUS programme has always been my wish. It made me change my vision as a designer, as well as develop a larger set of references that, in turn, made me rethink this profession in the future, not only visually and graphically, but also in my own role as a designer."

SARA BASTAI
ELISAVA, SCHOOL OF DESIGN AND ENGINEERING (BARCELONA)

"At Kingston they cherish for the requirement and quality. I had to work hard, it was difficult, but I learned a lot and it was worth it. I feel now that I was prepared to start the school year again and to be a good student. It was also great to meet and make friends with different stories and cultures."

MARGARIDA SOUSA MACHADO
KINGSTON UNIVERSITY, LONDON (UNITED KINGDOM)

"Rome University of Fine Arts was incredibly welcoming and attentive to the arrival of the students, trying to answer the questions and keep the students calm and informed. Italy is a cultural paradise for any student from art and design. It helps us to define and grow as designers. I think it helped me to create new international friendships, as well as to give value to different cultures and their different ways of being."

DUARTE OLIVEIRA
ROME UNIVERSITY OF FINE ARTS, ROME (ITALY)

"FH Joanneum is a great school, I do not regret anything of this experience, I feel a stronger person and feel that I have expanded my knowledge. I would advise the ERASMUS programme to all those who are able to do so."

RODRIGO ROSAS
FH JOANNEUM UNIVERSITY OF APPLIED SCIENCES,
GRAZ (AUSTRIA)

"I had the opportunity to do ERASMUS in a unique school and city. I learned Catalan, a neighboring language and a beautiful culture, and met unforgettable people. The variety of subjects attracted me a lot and I learned fantastic things. I know that the ERASMUS experience is much more than a sum of credits. It was without doubt the best experiences of my life."

LARA VENTURA
FELICIDAD DUCE, ESCUELA DE MODA LCI (BARCELONA)

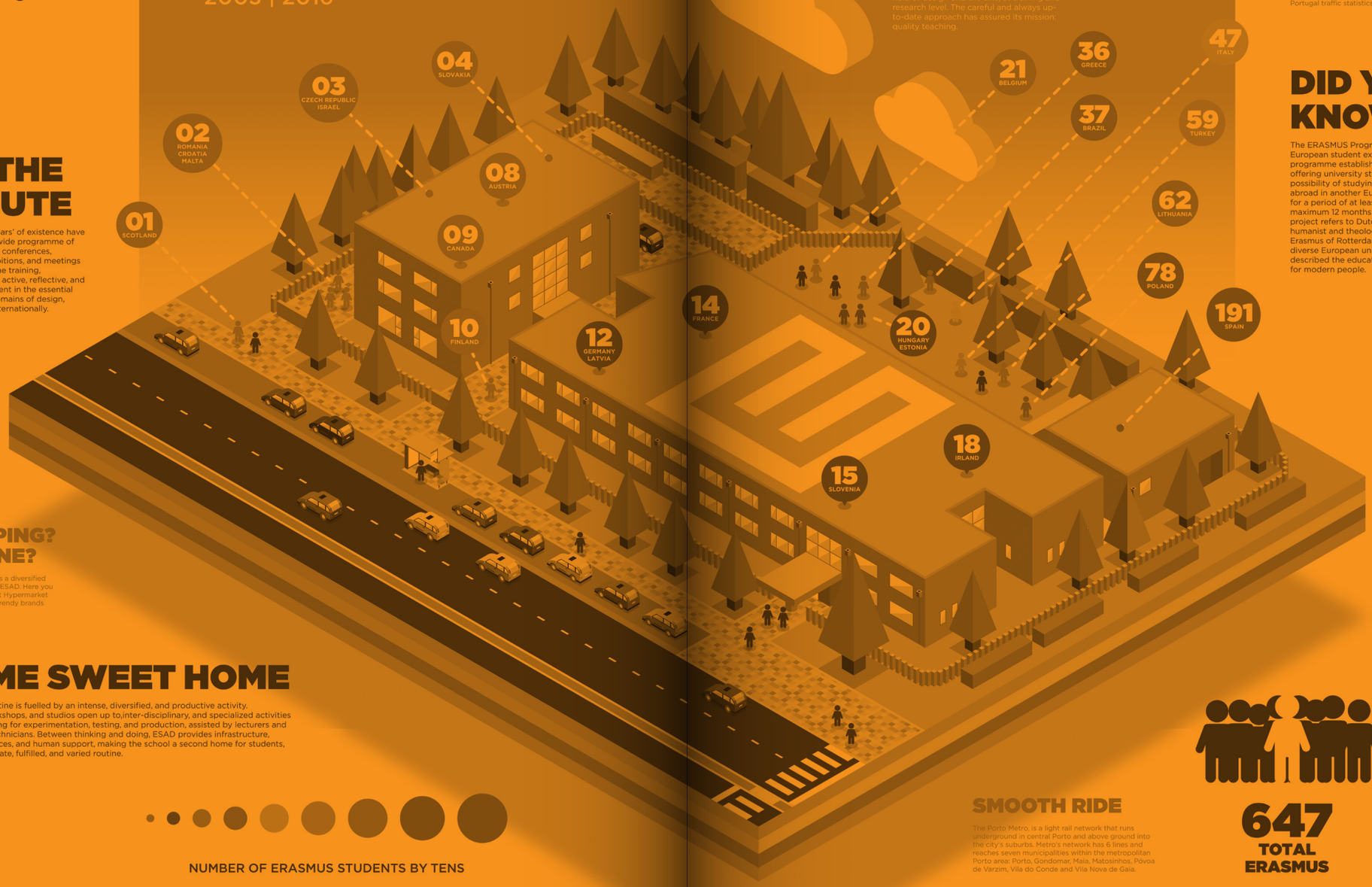
On the other hand, ESAD is proud to have received hundreds of foreign students (in 2010/11 about 120 students, 12% of ESAD's students, were under the ERASMUS programme), allowing them to live a rich and gratifying experience, transforming the space of the school into a living, dynamic and multicultural environment as about 20 different nationalities live and work together in this space.

The following infography (made under the Project II module, in Emanuel Barbosa class), presents the number of ERASMUS IN, from different nationalities, from 2003 to 2016. The number of Spanish students is naturally the highest because we are neighbours and we have linguistic and historical affinities.

esad
arte+
design

ERASMUS

INCOMING STUDENTS BY COUNTRY
2003 | 2016



TO THE MINUTE

Its twenty five years' of existence have been intense. A wide programme of events, seminars, conferences, workshops, exhibitions, and meetings have extended the training, implementing an active, reflective, and critical environment in the essential and emerging domains of design, nationally and internationally.

SHOPPING? ANYONE?

NORTESHOPPING is a diversified shopping mall near ESAD. Here you can find an adjacent Hypermarket and wide range of trendy brands and stores.

HOME SWEET HOME

ESAD's daily routine is fuelled by an intense, diversified, and productive activity. Classrooms, workshops, and studios open up to,inter-disciplinary, and specialized activities and tasks, allowing for experimentation, testing, and production, assisted by lecturers and supported by technicians. Between thinking and doing, ESAD provides infrastructure, equipment, services, and human support, making the school a second home for students, with an affectionate, fulfilled, and varied routine.

NUMBER OF ERASMUS STUDENTS BY TENS

ROAD TO SUCCESS

Since its foundation in 1989, ESAD College of Art and Design has been a model in the field of design and the arts, at training and research level. The careful and always up-to-date approach has assured its mission: quality teaching.

SMOOTH RIDE

The Porto Metro, is a light rail network that runs underground in central Porto and above ground into the city's suburbs. Metro's network has 6 lines and reaches seven municipalities within the metropolitan Porto area: Porto, Gondomar, Maia, Matosinhos, Póvoa de Varzim, Vila do Conde and Vila Nova de Gaia.

647
TOTAL ERASMUS

LET'S FLY AWAY

Near ESAD you have Francisco Sá Carneiro Airport. It is an international airport near OPorto.The airport is currently the second-busiest in the country, based on aircraft operations; and the second-busiest in passengers, based on Aeroportos de Portugal traffic statistics.

DID YOU KNOW?

The ERASMUS Programme is a European student exchange programme established in 1987 offering university students a possibility of studying or working abroad in another European country for a period of at least 3 months and maximum 12 months. The name of the project refers to Dutch Renaissance humanist and theologian Desiderius Erasmus of Rotterdam. He studied at diverse European universities and described the education as a chance for modern people.

The time they have spent with us enrich the ESAD's experience, it was very positive and, we hope, inspiring as the following testimonies:

"I finished my ERASMUS last February. I met a lot of interesting people and I felt like home at ESAD. During this period, I was able to develop my skills more than I have ever hoped; I had great and communicative teachers that helped us so hard in several school projects, with which I have built my portfolio."
JACOBO BUGALLO, SPAIN

"It was the first time I was far away from home and all by myself. A lot of things happened to me, and being able to process all of this far away from my home was amazing. I have learnt a lot about myself, about my abilities, in school and in life. In terms of quality, ESAD is really awesome."
MORGANE LAMBERT, FRANCE

"My ERASMUS experience in the school and in this amazing city was simply perfect. ESAD is a great place to live and understand the meaning of design. The teachers are really good and have a close approach to the work of students. The classes are composed by a short number of students and that it's very good for socializing. It's a kind of family. ERASMUS was one of the best experiences in my life."
ARIANNA GUARDUCI, ITALY

"I'm really glad for choosing ESAD for my ERASMUS exchange. It gave me the opportunity to compare ways of teaching and attitudes towards design. I met a lot of valuable and interesting teachers and to contact with them was a great opportunity to develop my skills. People are helpful and most of the problems are solved immediately. Portuguese way of being is much more relaxed than Polish; it was really pleasant this period. Thank you for this experience."
JULIA KEDZIERSKA, POLAND

"ESAD was a very welcoming and warm place to be in. I was delighted with the people and how open to you they are. Teachers are highly qualified, so as the information they provide you. If there is anything you don't understand, they are able to convert into something you can clearly comprehend. I've received a lot of valuable information. In 4 months, I learn more than I could ever dream about, all because ESAD surroundings and my own state of mind. I knew that by coming here, I would have to study not party. But I did both."
DEIVIDAS GIKIS, LITHUANIA

"ERASMUS has been a super great experience. I love the country and the people. I am so happy because I've learnt a lot. The school is really nice. The teachers were helpful and we haven't had any problems with language... The other ERASMUS students have been really amazing and I can say that I have the most unforgettable semester of my life..."
PETRI HANNINEN, FINLAND

"La ESAD para mi fue un gran punto en mi vida donde evolucione y me encontre como persona... Nunca me arrepentiré de mi elección para mi experiencia ERASMUS de esta escuela..."
ADRIÁN CALVO, SPAIN

"To be honest, I think I 've develop myself much more freely in ESAD than in my university, because I've worked more. I am very grateful for this opportunity."
VALENTINA GATTERER, AUSTRIA

"My experience in ESAD was really beautiful. I really like the atmosphere and the level of the university. The teachers are really helpful and they motivate you with inspirational ideas and feedback, we feel like friends and we aren't afraid of them. I like the events and the talks, because I had the opportunity to hear and meet some remarkable designers."
THANASIS KATSOUGIANNIS, GREECE

"ESAD is the best university that you can choose for ERASMUS experience. Why? ESAD is based in Porto – the warmest and most interesting art city in Portugal. In ESAD the work is very friendly and everybody is always ready to help and advice. ESAD is a very artistic university, where you can try new technics, new ways of express yourself and open your mind more and more... Thank you for this experience, emotions and new knowledges."
KRISTINA GRISHINA, CZECH REPUBLIC

"I have felt very welcomed by you, your colleagues and the students here. I had a great time with my other ERASMUS friends at ESAD and I have formed some great relationships. Some things I enjoyed about the school was meeting my Portuguese classmates, learning about culture but most of all I really enjoyed the food in canteen. The prices are great and I have certainly put on a couple of pounds. Also the staff in the school are very friendly, I love the way the cleaners are so happy and always say: Bom dia!"

GRACE THOMAS, UNITED KINGDOM

"It was a lovely part of my life... The most interesting thing is all different subjects that ERASMUS students can choose. It gives us a lot of opportunities. Actually, this word has a big sense in ESAD. It's all about opportunity. Thank you for this."

CLOÉ PETIT, FRANCE

"After these few months I can say that I really enjoyed the option of exploring different areas without being in pressure with any marks and expectations. I had the possibility to grow in my artistic development. I am really thankful for my teachers and their supporting attitude. Even if it was not my main subject. I felt welcomed and included in social group of my classes. I'm thankful for being welcomed with such warm and open mind attitude."

ANNE GOUVERNEUR, GERMANY

"I'm really tankful to be here, for this precious opportunity. I had nice experiences in ESAD, it was really good and useful to see different ways of teaching, taking the courses, different ways to find solutions and improving skills."

ORSOLYA TAKACS, HUNGARY

ERASMUS mobility has also allowed many ESAD's teachers to teach in foreign high education institutions for short periods of time, as well as permitted ESAD's staff to spend a period of job shadowing. On the other hand, ESAD has also received hundreds of foreign teachers who did workshops, conferences and exhibitions and also participated in Intensive Programmes, taught some classes, debated curricula and working methods, design synergies to collaborate in near future projects and researches with ESAD's teachers: for example between 2010–2017 we had the visit of 467 elements of staff and teachers of foreign Institutions of 18th different nationalities including Spain. Teachers and students groups from Iceland Academy of Arts (Iceland), FH Joanneum (Austria), Ravensbourne University (United Kingdom), Escuela de Arte y Superiores de Diseño de Valladolid (Spain) and VIC (Barcelona) visited ESAD. Some testimonies registered in our *Guest Book* show the satisfaction of these ESAD experiences.

So, we will continue to diversify and deepen cooperation, teaching, research and exchange programmes with international higher education institutions namely through the ERASMUS+ programme, promoting the European citizenship, the interculturalism and interdisciplinarity, the innovatively and consequentially promoting the success of our BA and MA graduates in a globalized world, enhancing this way the employability.

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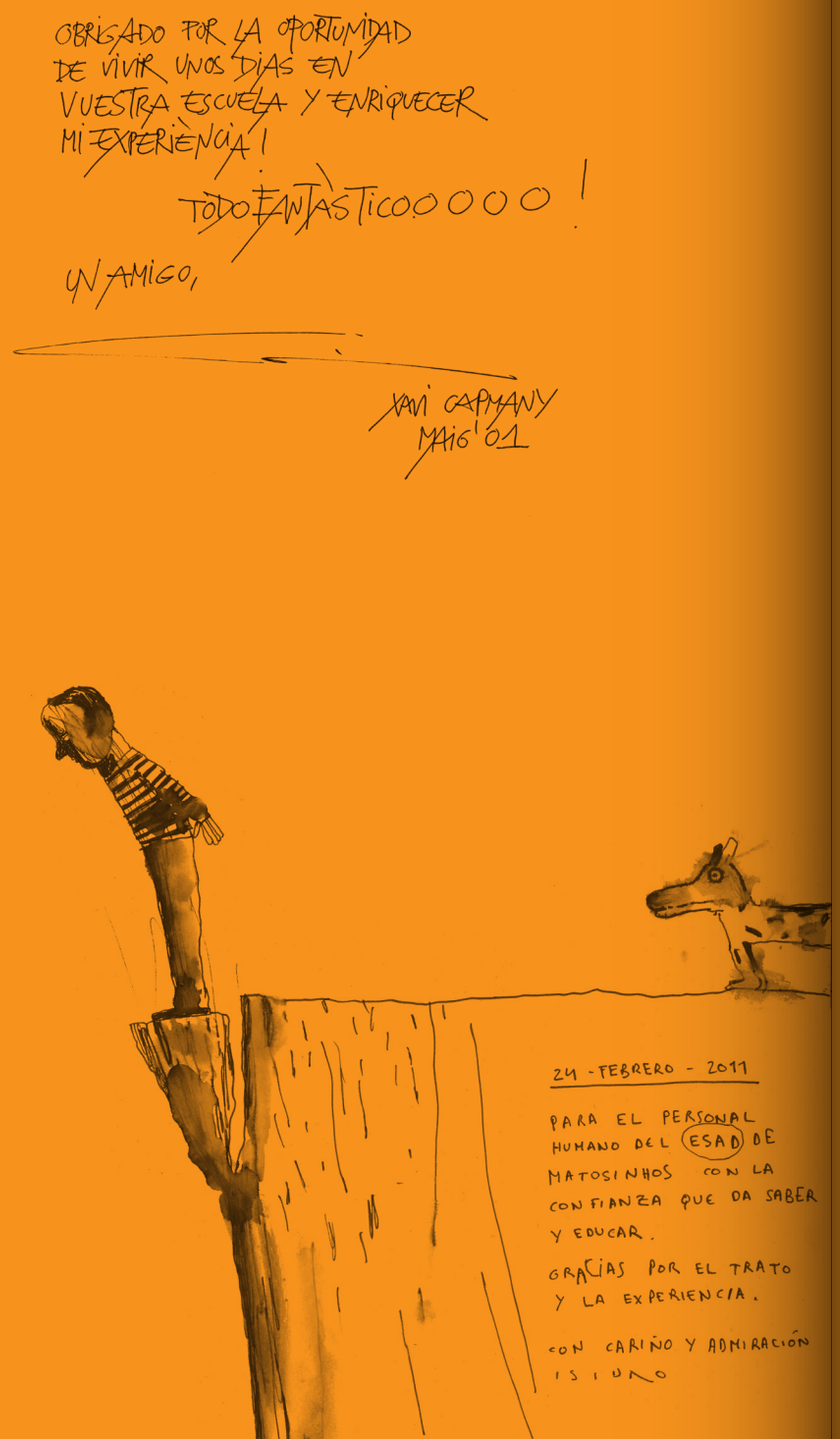

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O PROGRAMA ERASMUS NA ESAD: BREVE HISTÓRIA DOS 25 ANOS

À memória do professor Coelho dos Santos, sócio-fundador da ESAD e, desde o início, grande impulsionador da sua internacionalização.

A ESAD, Escola Superior de Artes e Design de Matosinhos, fundada em 1989 em Matosinhos, é uma Instituição de Ensino Superior Privado que estabeleceu como principal objectivo tornar-se uma referência no ensino, na pesquisa e na realização de actividades no campo das Artes (Joalharia e Artes Digitais e Multimédia) e do Design (Comunicação, Produto, Interiores, Moda).

Desde a sua fundação, adoptou a internacionalização como uma estratégia de afirmação científica e pedagógica e, consequentemente, como aspecto fundamental no seu projecto educativo. Isto porque o ofício de designer é influenciado por aspectos locais e globais e combina diferentes ideias, valores e pontos de vista no seu discurso e prática. Por isso, a internacionalização foi e é para a ESAD uma oportunidade e um desafio para atingir a excelência académica e ser nacional e internacionalmente competitiva.

A ESAD, ainda antes da sua criação, estabeleceu protocolos e acordos com várias parceiras internacionais como a Parsons School New York, ENSCI Les Ateliers Paris, ESAD Amiens ou Facoltá di Architettura di Palermo. Em 1993, três anos depois da sua fundação, iniciou a Mobilidade ERASMUS (*incoming* e *outgoing*) precisamente com a Facoltá di Architettura di Palermo. No decurso dos anos seguintes, novos Acordos Bilaterais foram assinados com Instituições de Ensino Superior europeias e também do Brasil, México, Canadá, Israel e China.

Por outro lado, o número de estudantes ERASMUS ou abrigo de outros protocolos (*outgoing* e *incoming*) foi progressivamente aumentando, como se pode verificar no *gráfico 1*.

Ao longo dos últimos 25 anos, centenas de estudantes da ESAD aceitaram o desafio e gozaram pessoal e academicamente do impulso que a mobilidade internacional lhes proporcionou. Puderam contactar com novos países, outras culturas, diferentes línguas e diversos métodos de trabalho. Distanciando-se do conforto das suas casas e famílias, usufruíram de novas experiências, estabeleceram uma rede de novos amigos, ganharam uma perspectiva multicultural, abriram novos horizontes e tornaram-se mais autónomos e maduros, como os testemunhos seguintes evidenciam:

"Usufruir do programa ERASMUS foi sempre um desejo meu (...). Fez-me mudar a minha visão enquanto designer, como também desenvolver um conjunto maior de referências que, por sua vez, me fizeram repensar esta profissão no futuro, não só a nível visual e gráfico, como a nível do meu próprio papel enquanto designer."

Sara Bastai — ELISAVA, Escuela Universitaria de Diseño e Ingeniería (Barcelona)

"Na Kingston prezam pela exigência e qualidade. Tive de trabalhar arduamente, foi difícil, mas aprendi muito e valeu a pena. Sinto agora que estava preparada para começar de novo o ano lectivo e ser uma boa estudante. Também foi fantástico encontrar e fazer amigos com diferentes histórias e culturas."

Margarida Sousa Machado — Kingston University, Londres (Reino Unido)

"A Rome University of Fine Arts foi incrivelmente acolhedora e atenciosa à chegada dos estudantes, procurando atender às questões colocadas e manter os alunos tranquilos e informados. Itália é um paraíso cultural para qualquer aluno que estude artes e design. Ajuda-nos a definir e a crescer enquanto designers. Penso que me ajudou a criar novas amizades, internacionais, assim como a dar valor às diferentes culturas e às suas diferentes formas de ser."

Duarte Oliveira — Rome University of Fine Arts, Roma (Itália)

"A FH Joanneum é uma escola de alto nível, não me arrependo nada da experiência, sinto-me uma pessoa mais forte e sinto que ampliei conhecimentos. Aconselho o programa ERASMUS a todos os que tiverem possibilidade de o fazer."

Rodrigo Rosas — FH Joanneum University of Applied Sciences, Graz (Áustria)

"Tive a oportunidade de realizar ERASMUS numa escola e cidade únicas. Aprendi catalão, uma língua vizinha e uma cultura linda, e conheci pessoas inesquecíveis. A variedade de disciplinas atraiu-me muito e aprendi coisas fantásticas. Sei que a experiência ERASMUS é muito mais do que uma soma de créditos. Foi sem dúvida das melhores experiências da minha vida."

Lara Ventura — Felicidad Duce, Escuela de Moda LCI (Barcelona)

Por outro lado, a ESAD orgulha-se de, neste mesmo período de tempo, ter recebido várias centenas de alunos estrangeiros (como o gráfico bem evidencia, em 2011/12 mais de 120 estudantes da ESAD, cerca de 12%

do total, eram estudantes ERASMUS), proporcionando-lhes uma rica e gratificante experiência, transformando a escola num espaço vivo, dinâmico e multicultural, com mais de 20 diferentes nacionalidades a viveram e trabalharam juntas num mesmo local. A sua presença permite comparar, medir e avaliar a qualidade do Ensino/Aprendizagem da ESAD relativamente a outras escolas que provêm de culturas muito distintas. A sua presença é ainda motivadora porque, para além da diversificada partilha de ideias, métodos de trabalho e exigências, a troca direta de impressões com estes alunos potencia de forma muito direta a melhoria e atualização do desempenho pedagógico.

A infografia seguinte, elaborada na unidade curricular de Projecto II/Design de Comunicação, com o docente Emanuel Barbosa, esclarece para o período de 2003/2016 o número de alunos ERASMUS IN, distribuídos pelas diferentes nacionalidades, sendo o maior número naturalmente de Espanha, certamente tendo em consideração a vizinhança, as afinidades linguísticas e as ligações históricas.

O período que passaram connosco foi francamente positivo e inspirador, como os testemunhos seguintes tão bem atestam:

"I finished my ERASMUS last February. I met a lot of interesting people and I felt like home at ESAD. During this period, I was able to develop my skills more than I have ever hoped; I had great and communicative teachers that helped us so hard in several school projects, with which I have built my portfolio."
Jacobo Bugallo, Espanha

"It was the first time I was far away from home and all by myself. A lot of things happened to me, and being able to process all of this far away from my home was amazing. I have learnt a lot about myself, about my abilities, in school and in life. In terms of quality, ESAD is really awesome."
Morgane Lambert, França

"My ERASMUS experience in the school and in this amazing city was simply perfect. ESAD is a great place to live and understand the meaning of design. The teachers are really good and have a close approach to the work of students. The classes are composed by a short number of students and that it's very good for socializing. It's a kind of family. ERASMUS was one of the best experiences in my life."
Arianna Guarduci, Itália

"I'm really glad for choosing ESAD for my ERASMUS exchange. It gave me the opportunity to compare ways of teaching and attitudes towards design. I met a lot of valuable and interesting teachers and to contact with them was a great opportunity to develop my skills. People are helpful and most of the problems are solved immediately. Portuguese way of being is much more relaxed than Polish; it was really pleasant this period. Thank you for this experience."
Julia Kedzierska, Polónia

"ESAD was a very welcoming and warm place to be in. I was delighted with the people and how open to you they are. Teachers are highly qualified, so as the information they provide you. If there is anything you don't understand, they are able to convert into something you can clearly comprehend. I've received a lot of valuable information. In 4 months, I learn more than I could ever dream about, all because ESAD surroundings and my own state of mind. I knew that by coming here, I would have to study not party. But I did both."
Deividas Gikis, Lituânia

"ERASMUS has been a super great experience. I love the country and the people. I am so happy because I've learnt a lot. The school is really nice. The teachers were helpful and we haven't had any problems with language... The other ERASMUS students have been really amazing and I can say that I have the most unforgettable semester of my life..."
Petri Hanninen, Finlândia

"La ESAD para mi fue un gran punto en mi vida donde evolucione y me encontre como persona... Nunca me arrepentiré de mi elección para mi experiencia ERASMUS de esta escuela..."
Adrián Calvo, Espanha

"To be honest, I think I 've develop myself much more freely in ESAD than in my university, because I've worked more. I am very grateful for this opportunity."
Valentina Gatterer, Áustria

"My experience in ESAD was really beautiful. I really like the atmosphere and the level of the university. The teachers are really helpful and they motivate you with inspirational ideas and feedback, we feel like friends and we aren't afraid of them. I like the events and the talks, because I had the opportunity to hear and meet some remarkable designers."
Thanasis Katsougiannis, Grécia

"ESAD is the best university that you can choose for ERASMUS experience. Why? ESAD is based in Porto – the warmest and most interesting art city in Portugal. In ESAD the work is very friendly and everybody is always ready to help and advice. ESAD is a very artistic university, where you can try new technics, new ways of express yourself and open your mind more and more... Thank you for this experience, emotions and new knowledges."
Kristina Grishina, República Checa

"I have felt very welcomed by you, your colleagues and the students here. I had a great time with my other ERASMUS friends at ESAD and I have formed some great relationships. Some things I enjoyed about the school was meeting my Portuguese classmates, learning about culture but most of all I really enjoyed the food in canteen. The prices are great and I have certainly put on a couple of pounds. Also the staff in the school are very friendly, I love the way the cleaners are so happy and always say: *Bom dia!*"
Grace Thomas, Reino Unido

"It was a lovely part of my life... The most interesting thing is all different subjects that ERASMUS students can choose. It gives us a lot of opportunities. Actually, this word has a big sense in ESAD. It's all about opportunity. Thank you for this."
Cloé Petit, França

"After these few months I can say that I really enjoyed the option of exploring different areas without being in pressure with any marks and expectations. I had the possibility to grow in my artistic development. I am really thankful for my teachers and their supporting attitude. Even if it was not my main subject. I felt welcomed and included in social group of my classes. I'm thankful for being welcomed with such warm and open mind attitude."
Anne Gouverneur, Alemanha

"I'm really tankful to be here, for this precious opportunity. I had nice experiences in ESAD, it was really good and useful to see different ways of teaching, taking the courses, different ways to find solutions and improving skills."
Orsolya Takacs, Hungria

A mobilidade ERASMUS também possibilitou que muitos professores da ESAD usufruíssem de um período de ensino em Instituições de Ensino Superior estrangeiras e elementos do *staff* experienciaram um período de *job shadowing*.

No decurso destes anos, a ESAD recebeu também, por sua vez, centenas de elementos do *staff* e professores de universidades estrangeiras que, entre nós, realizaram workshops, conferências, exposições e participaram em Programas Intensivos, deram aulas, debateram currículos e métodos de trabalho, desenharam sinergias para colaborações futuras: entre 2010-2017 registamos a visita de 467 elementos, professores ou *staff* de escolas estrangeiras, de 18 nacionalidade diferentes, com natural primazia de Espanha. Além disso, tivemos visitas de grupos de professores e alunos de escolas como a Iceland Academy of Arts (Islândia), FH Joanneum (Áustria), Universidade de Ravensbourne (Reino Unido), Escolas de Arte y Superior de Diseño de Valladolid (Espanha) ou VIC (Barcelona). Alguns testemunhos registados no nosso *Guest Book* espelham a satisfação gerada por essas experiências.

Continuaremos a aprofundar a cooperação, o ensino, a pesquisa e o intercâmbio com os nossos parceiros internacionais, nomeadamente ao abrigo do programa ERASMUS+, promovendo a cidadania europeia, o interculturalismo, a interdisciplinaridade, a inovação e, consequentemente, promovendo a excelência e o sucesso dos nossos estudantes (Licenciatura e Mestrado) num mundo globalizado e, deste modo, facilitando a sua empregabilidade.

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ERASMUS EXPERIENCES

THE IMPACT OF THE ERASMUS PROGRAMME BASED ON THE COOPERATION BETWEEN ESAD AND ASP

If you are to advise your student were to go for ERASMUS exchange, one of the key could be a location. Location here doesn't mean only a geographical parameter, it embarks the concept of a different culture, distinct markets, another teaching methods and basically everything, that makes that experience special.

Therefore, when some years ago one of the students of ESAD was advised by his professor on the remote location, the idea appealed to him and his international experience started. After the ERASMUS exchange, he stayed in Poland and worked at a design studio of one of the acknowledged Polish designers. Later he decided to do his master degree at ASP, finally he settled in Holland, where he leads his own design studio. This example is a model story for an internationalisation of a personal career, but it is not the only one. The interviews with different graduates from last ten years and their stories gave a solid glimpse on that what is really crucial in ERASMUS exchange. The temporary residence in foreign country is a very beneficiary experience, but in a long term it is the development of an individual's career that really shows the importance of the participation in the programme.

As Far as Possible – A Key to Internationalisation of Students' Careers
Another stories of Polish individuals who visited Porto for exchange did not end their international path yet. The students sought internship abroad successfully, also with ERASMUS+ support and then chose to study abroad. The interviews with graduates confirmed, that after starting the

experience abroad during ERASMUS exchange in a remote country, with a completely different language and culture enables young people to look for the opportunities abroad, because they feel that they broke the ice there. The understanding of a culture, participation in the projects with other foreign students builds a solid foundation for further steps abroad. All interviewed people stress the importance of the key factors, which helped them to develop a professional career on international level:

- Freedom to choose design courses during ERASMUS exchange, also from other specializations;
- Hands-on experience – possibility to participate in local competition for students realized in group or individually; projects in cooperation with local business or institutional partners;
- Enforcement of self-confidence, so important for a designer;
- Hospitality of receiving institution, that encourages later actions abroad.

Polish students studying in ESAD appreciate being in friendly country, beautiful town, but also high quality educational institution. They benefit of participating in the professional design course (especially graphic design).

For ASP receiving ERASMUS students is always a great experience in many ways. One of them is the integration of Polish students with those who come to visit. We are doing our best to make that experience more and more beneficiary. The students were always very open and helped willingly without any encouragement. However, after some years of observing the newcomers they got the idea that it would be nice if apart from the ERASMUS Coordinators they would do the welcome introduction to the Faculty and assign a contact person among students to help during first days of stay. Now it becomes a tradition.

The exceptional story of two former ESAD students (accompanied by some others) who initially spent one semester at the ERASMUS exchange programme and then studied in ASP on a master degree individual course initiated discussion at the Faculty of Design. Should we open our doors for more foreign students and get the accreditation to teach in English? It is one of the questions that is very actual at the moment and the Faculty authorities are verifying the possibilities of opening the regular course in English. At first when we saw that our Academy was nominated on 13th place in *Red Dot Design Ranking* among schools from Europe and Americas we were very pleased and that confirmed the good job that is done here. Therefore, when one of the

former Portuguese students stated that "the ASP was probably one of the best hidden secrets of design quality in Europe...", we felt proud and on the right road to enforcing the internationalisation.

Cooperation of ESAD with ASP in numbers:

- Year 2004 – beginning of the cooperation in the frame of ERASMUS programme;
- 11 students from ESAD at Design Faculty in ASP Warsaw;
- 23 students from Design Faculty, ASP Warsaw at ESAD;
- ERASMUS Coordinators visiting their counterparty;
- Two administration staff from Warsaw visiting ESAD.

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OCENA WPŁYWU PROGRAMU ERASMUS NA PODSTAWIE WYMIANY POMIĘDZY SZKOŁĄ ESAD I ASP

Doradzając studentowi, dokąd wyjechać na wymianę w ramach program ERASMUS, należy pamiętać również o lokalizacji. Lokalizacja w tym przypadku to nie tylko położenie geograficzne – to pojęcie obejmuje również odmienność kulturową, rynkową, różnice w nauczaniu, oraz wszystko to, co może stanowić o wyjątkowości doświadczenia związanego z wyjazdem.

Na tym pomyśle oparta była rada jednego z profesorów ze szkoły ESAD. Doradził swojemu studentowi, aby wybrał szkołę w dość odległej lokalizacji. Student z zaciekawieniem przyjął tę propozycję. W ten sposób rozpoczęło się jego doświadczenie międzynarodowe. Po semestralnej wymianie kolejnym krokiem było odbycie praktyk w Polsce w studiu projektowym uznanego polskiego projektanta. Następnie podjął studia magisterskie na ASP w Warszawie na Wydziale Wzornictwa, po ich ukończeniu osiedlił się w Holandii, gdzie z sukcesem obecnie prowadzi własne studio projektowe. Ten przypadek jest modelową historią, jak może potoczyć się kariera międzynarodowa dzięki programowi ERASMUS, nie jest jednak ona jednak odosobnionym znanym nam przykładem.

Wyjechać tak Daleko jak to Możliwe – Klucz Do Umiędzynarodowienia Kariery Studentów i Absolwentów

Przeprowadzono wywiady z wybranymi absolwentami z ostatnich dziesięciu lat, a ich historie są bazą do solidnej oceny kluczowych następstw wzięcia udziału w programie ERASMUS. Czasowe zamieszkanie w obcym kraju zapewne jest bardzo wzbogacającym doświadczeniem, ale aby ocenić jego długoterminowe następstwa, należy przyjrzeć się indywidualnym ścieżkom kariery osób uczestniczących w wymianie.

Kolejne historie, tym razem polskich uczestników wymiany z ESAD w Porto, pokazują rozwój karier, który na pewno jeszcze się nie zakończył. Po uczestnictwie w wymianie, studenci zdecydowali się na wyjazd na praktyki za granicą, u praktykodawców, których sami pozyskali, przy wsparciu programu ERASMUS+, a następnie wybrali studia drugiego stopnia również poza krajem ojczystym. Rozmowy przeprowadzone z absolwentami potwierdziły tezę, że po rozpoczęciu doświadczenia międzynarodowego podczas programu ERASMUS w odległym kraju, w którym mieszkańcy posługują się odmiennym językiem, gdzie istnieją inne uwarunkowania kulturowe wzbogaca się ich umiejętność do korzystania z okazji, które oferują rynki zagraniczne. Podstawą tej umiejętności jest poczucie, że lody w kontaktach międzyludzkich zostały przełamane i łatwiej im dostrzec zupełnie nowe możliwości. Solidna baza do takiej postawy to rozumienie odmiennej kultury oraz uczestnictwo we wspólnych projektach ze studentami ze szkoły partnerskiej. Wszyscy uczestnicy wywiadu podkreślili ważność następujących czynników wspomagających budowanie kariery na poziomie międzynarodowym:

Swoboda w wyborze kursów projektowych podczas wymiany, również spoza wybranej w kraju specjalności.

Doświadczenie praktyczne – możliwość uczestnictwa w konkursach, razem z innymi studentami w grupach lub indywidualnie; udział w projektach realizowanych w kooperacji z lokalnym biznesem lub partnerami instytucjonalnymi.

Wzmocnienie wiary w siebie, która jest kluczowa w wykonywaniu zawodu projektanta. Przyjazne przyjęcie przez szkołę partnerską, które buduje chęć podejmowania wyzwań za granicą. Polscy studenci, którzy wzięli udział w wymianie z ESAD, bardzo docenili ciepłe przyjęcie, możliwość przebywania w pięknym mieście, nie zapominając oczywiście o jakości kształcenia. Wysoko oceniają uczestnictwo w kursach projektowych, w szczególności grafiki projektowej.

Dla ASP w Warszawie możliwość przyjmowania studentów w ramach wymiany ERASMUS jest zawsze bardzo wzbogacającym wydarzeniem. Jako szkoła partnerska zawsze staramy się, aby dla gości wybranie naszej szkoły było doświadczeniem korzystnym na różnych płaszczyznach. Występuje integracja studentów polskich ze studentami z zagranicy. Studenci z ASP w Warszawie zawsze byli bardzo otwarci na przyjęcie studentów z innych szkół i oferowali pomoc sami z siebie, bez specjalnej zachęty. Jednakże po kilku latach zbierania doświadczeń społeczność studencka wypracowała nowy model przyjęcia gości. Na miejscu oprócz powitania i wprowadzenia do programu przez Koordynatora Wydziału, studenci "ERASMUSowi" są witani i oprowadzani po uczelni przez przedstawiciela studentów, który też jest potem ich osobą kontaktową i pomocą w rozwiązywaniu różnych spraw. Ten model staje się już tradycją wydziałową.

Wyjątkowe historie, między innymi takie jak dwóch studentów z ESAD z Portugalii, którzy postanowili wybrać naszą szkołę do kontynuowania edukacji na poziomie studiów magisterskich rozpoczęły bardzo ważną dyskusję na Wydziale Wzornictwa. Czy Wydział powinien szerzej otworzyć się na kandydatów zagranicznych poprzez regularną ofertę studiów w języku angielskim? Dyskusja trwa i jest istotnym elementem budowania strategii na kolejne lata. Kierunek rozwoju pokazał też Ranking *Red Dot Design* z 2013 roku, który uplasował ASP w Warszawie na trzynastym miejscu wśród szkół europejskich oraz obu Ameryk i tym samym potwierdził, że praca dydaktyczna Wydziału ma konkretny wymiar międzynarodowy. Jesteśmy na dobrej drodze, aby wzmacniać umiędzynarodowienia na wielu poziomach! Dlatego też z dumą cytujemy jednego z naszych portugalskich absolwentów: "...Wydział Wzornictwa ASP w Warszawie jest prawdopodobnie jednym z ukrytych sekretów jakości designu w Europie...".

Współpraca Wydziału Wzornictwa ASP z ESAD w Liczbach:

- Rok 2004 – początek współpracy w ramach programu Socrates ERASMUS;
- 11 studentów z ESAD odwiedziło Wydział Wzornictwa w ASP w Warszawie;
- 23 studentów z Wydziału Wzornictwa w ASP w Warszawie wyjechało na wymianę do ESAD w Porto;
- Koordynatorzy ERASMUS odbyli wizyty w szkołach partnerskich;
- Dwóch pracowników dziekanatu odwiedziło szkołę w Porto.

THE IMPACT OF THE ERASMUS PROGRAMME IN VAA

In Vilnius Academy of Arts Faculty of Klaipeda, ERASMUS is the most popular programme as regards going to study abroad. Our faculty has long traditions of sending students to study abroad. We joined ERASMUS programme almost the same year as it appeared. Since then every year we send at least one student to get some experience abroad. Our faculty is a small part of our academy which is located in our capital city Vilnius. Here we have about 50 students and 3 main study programmes: Graphic Design, Interior Design and Architecture. Every year we have more and more students who want to go abroad and see how other universities look like, teach their thing, etc. Why is that and what impact of the ERASMUS Programme do we have in Vilnius Academy of Arts Faculty of Klaipeda?

First of all, there are a lot of rumors between students who already were and those who were not studying abroad. Ones who were abroad have a lot of good memories, impressions, different experiences and works to share with other students. And those who haven't studied abroad start to think about going to try. Usually, our students are keen on meeting new people, different schools, various countries. Other thing is that one of the best and most important findings was that ERASMUS students after they come back from abroad are more opened and adaptive. They speak more fluently in both English and our native Lithuanian language. Students feel more relaxed and free when they need to defend their opinion in class, for example. Also, they exchange their knowledge and works with other students when they come back from abroad. So, they clearly give our students, teachers and all academy in general a positive feedback.

Moreover, there are many more different impacts to our faculty and whole Academy as regards the ERASMUS programme. We have a huge field of different lecturers, professors and other teachers who can come in our school and join the workshops we make for our students. Usually, there are between 4 to 6 workshops every year and the majority of them are related with the ERASMUS programme. That means teachers from all over the world come and work with our students. This is a huge thing since there are no possibilities for every student to travel abroad to study. This unique way our students meet other, different designers and teachers and get a lot of different experiences, since other teachers from other countries teach the same thing differently. This is another impact on our students and teachers from the ERASMUS programme.

Furthermore, our students can even find a job quicker, since they include that they were ERASMUS students and studied abroad. They usually write it in their portfolio. Employers are more interested in this kind of students because they are more active, creative, involved and do a bit more than students who haven't been abroad within the ERASMUS programme. Obviously, they have some international experience. That makes our school more interesting and unique in the field of other art schools in Lithuania. Also, employers know that people who graduate from our school possibly have international experience in the design field. ERASMUS programme even helps us to find new students for our faculty. There are a lot of study fairs in Lithuania when members from all Lithuanian universities come in to one place and try to give as more information as they can for high school graduates. Our school is attractive for big opportunities to go to study abroad with ERASMUS programme.

All in all, ERASMUS programme is very helpful for our faculty. Many students travel to study abroad and come back with a huge and most important different experience. Then they share that experience with their classmates and teachers. Our teachers can come and go with ERASMUS programme too. That's incredibly helpful for them when they include that knowledge into their class. Also, they communicate with teachers who come to the workshops in our faculty. Finding students is even a simpler task when you can offer them an opportunity to see the world and improve their knowledge elsewhere. So, Vilnius Academy of Arts Faculty of Klaipeda has a big and only positive impact from the ERASMUS programme.

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ERASMUS PROGRAMOS POVEIKIS VILNIAUS DAILĖS AKADEMIJOS KLAIPĖDOS FAKULTETUI

ERASMUS mainų programa Vilniaus Dailės Akademijos Klaipėdos Fakultete yra pati populiariausia. Ji suteikia puikias galimybes studijuoti užsienyje. Klaipėdos fakultetas turi gilias ERASMUS studentų mainų programos tradicijas. Akademija prisijungė prie šios programos beveik tuo pat metu, kai pastaroji pasirodė Lietuvoje. Nuo tada kasmet VDA Klaipėdos fakultetas studijuoti į užsienį išsiunčia mažiausiai vieną studentą pagal ERASMUS mainų programą. Klaipėdoje esanti mokykla yra dalis visos Vilniaus dailės akademijos, kurios centrinis fakultetas ir visa administracija yra sostinėje Vilniuje. Čia, Klaipėdoje, mes turime apie 50 studentų, kurių kiekis kasmet vis auga. Fakultete yra keturios studijų programos: grafinis dizainas, interjero dizainas, architektura ir urbanistika bei šiuolaikinis menas ir medijos. Kasmet sulaukiame vis daugiau ir daugiau norinčiųjų išvykti mokytis pagal ERASMUS studentų mainų programą. Taigi, koks ERASMUS programos poveikis Vilniaus dailės akademijos Klaipėdos fakultetui?

Pirmiausia, akademijoje sklinda daug gandų tarp studentų, kurie jau grįžo ir kurie dar nebuvo išvykę mokytis į užsienį. Tie kurie jau pabuvojo užsienio universitetuose parsiveža neįkainojamos patirties, puikių prisiminimų, įspudžių ir įdomių darbų, projektų. Visą tai matantys ir užsienyje dar nepabuvoję studentai pradeda rimtai galvoti apie išvykimą gilinti žinias. Vienas geriausių musų pastebėjimų yra tai, kad grįžę studentai atviriau bendrauja, jiems lengviau šnekėti prieš auditoriją, nebėra scenos baimės. Žinoma, pagerėja ir jų anglų kalbos žinios. Iš užsienio grįžę studentai paprastai dalinasi patirtimi ir darbais su likusiais kolegomis ir dėstytojais. Taigi, tai vienareikšmiškai teigiamas poveikis visam Klaipėdos fakultetui tobulėjimo prasme.

Yra dar keletas ERASMUS programos poveikių VDA Klaipėdos Fakultetui. ERASMUS programa plačias galimybes pasikviesti į musų fakukltetą tarptautinių lektorių, profesorių ir kitų specialistų. Pastarieji studentams veda įvairias kurybines dirbtuves ir labai koncentruotai pateikia reikalingiausią informaciją. Paprastai musų fakultete kasmet surengiama nuo 4 iki 6 kurybinių dirbtuvių įvairiomis temomis. Tokios kurybinės dirbtuvės yra labai svarbios musų studentams, nes jų metu jie įgauna tarptautinio darbo patirties, susipažįsta su užsienio dėstytojais. Tie studentai, kuriems nepavyksta išvykti pagal mainų programą gali šiek tiek prisiliesti prie tarptautinio pobudžio studijų čia pat, savo fakultete. Daug praktikos gauna ne tik studentai. Dėstytojai taip pat stebi ir su užsienio specialistais dalinasi patirtimi, mokymo metodais. Taigi tai dar vienas pozityvus poveikis musų Klaipėdos fakultetui.

Ne paslaptis, kad studentai pabuvoję užsienyje ir ten įgavę praktikos, čia Lietuvoje greičiau susirandą darbą. Darbdaviai vertina tokius jaunus specialistus dėl keleto priežasčių. Pirmiausia dėl tarptautinės patirties ir, žinoma, dėl to, jog buvimas užsienyje parodo, kad žmogus yra aktyvus ir laisvai šneka užsienio kalbomis. Darbdaviai žino, kad VDA Klaipėdos fakultetą baigę studentai, kurie buvo išvykę mokytis į užsienį pagal mainų programą yra potencialus jų darbuotojai.

ERASMUS programa net leidžia pritraukti dauguiau žmonių, kurie gali mokytis musų fakultete. Kasmet Lietuvoje vyksta didelės studijų mugės, kuriose po vienu stogu susiburia bene visi universitetai. Jie teikia visą reikalingą informaciją apie studijas universitetuose ir bando pritraukti kuo daugiau abiturientų. VDA yra patraukli šioje srityje nes siūlo plačias galimybes keliauti mokytis ir tobulinti žinias į užsienį.

Apibendrinant galima teigti, kad ERASMUS programa yra labai naudinga musų fakultetui. Daug musų studentų mokosi užsienyje ir grįžta įgavę daug patirties savo srityje. Jie šia patirtimi dalinasi su kursiokais ir dėstytojais. Musų dėstytojai taip pat turi galimybę išvykti ir pasikviesti kitus dėstytojus į Klaipėdą. O tai yra labai naudinga nes dėstytojai tarpusavyje dalinasi patirtimi ir gautas žinias pritaiko praktikoje. Lengvesnė tampa net studentų paieška, nes galime pasiūlyti ne tik vietinių specialistų žinias, bet ir galimybę mokytis visame pasaulyje. Taigi, ERASMUS mainų programa Vilniaus dailės akademijos Klaipėdos fakultetui daro labai pozityvią įtaką.

WHAT DOES FOOTBALL PLAYER XAVI AND ACTRESS DEBBIE REYNOLDS HAVE IN COMMON?

Most of you must have heard about six degrees of separation; the theory that sustains the possibility to connect with anyone on the planet in just six jumps. There is always one person that knows another and this other another, and thus up to six times. They link some seemingly distant personalities such as Ellen DeGeneres and Jordi Cuixart, to cite two examples at random. According to *Wikipedia*, the theory was initially proposed in 1929 by the Hungarian writer Frigyes Karinthy in a short story called *Chains* and is also included in the book *Six Degrees: The Science of a Connected Age* by sociologist Duncan Watts. If you navigate to the interactive website *sixdegreesofwikipedia.com* and write the names of Xavi and Debbie Reynolds, you will find 14 different three-linked paths between both of them in just 3.58 seconds. Here's an example: Xavi knows David Beckham, David Beckham knows Oprah Winfrey, Oprah Winfrey knows Debbie Reynolds. Good enough, but I have a very different theory. But, before I continue, let me talk about knowledge and travel.

"The great jumps of human knowledge have always been linked to a great journey", says the brilliant Jorge Wagensberg, the recently deceased Catalan science disseminator. Wagensberg directly linked travel and learning as if one was the cause and the other the consequence. And he stated three great travellers who provided fundamental knowledge for the history of humanity. I recall them in reverse chronological order: Charles Darwin, Alexander von Humboldt and the Portuguese naturalist born in 1756, Alexandre Rodrigues Ferreira. Therefore, it is not necessary to insist to you guys that traveling is a source of knowledge. You know much better than anyone.

Of course, I have to talk about ERASMUS trips. It is obvious that ERASMUS is not only associated with traveling and learning but also with territory and people. Anyone who has travelled just a few miles away from home can confirm it.

What if you are a designer and at the same time an ERASMUS student? Well, that's even better. Learning graphic design during the ERASMUS period is very simple, you just need to pay attention to your surroundings. In our school, EASD Serra i Abella, we have hosted several ERASMUS students and most of them are Portuguese. I'm sure that coming to a Catalan design school was a source of knowledge.

Generally, in Catalonia and most particular in Barcelona – and let me include *Hospitalet*, our location – design courses are on top. From our city, we have internationally renowned designers such as Marta Cerdà, Àlex Trochut, Pati Núñez or Enric Jardí. And in the specific field of typography, top-notch names such as Laura Meseguer, Argentinian Eduardo Manso from *Emtype* or Pilar Cano and Ferran Milan from *Letterjuice*.

You can also glimpse a bright future to the bunches of new students graduating from our centers, both private and public design schools. So much that some of these renowned designers are already hiring these recent graduating students. I recommend you to look for the work of Sergi Delgado, Judit Musachs, Adrià Gómez or Judit Vilarasau, just to give four examples of students who have graduated in our center. Of all these students, I remember Judit Vilarasau being the only ERASMUS student, but the rest of them coincided with students who came from outside and were greatly enriched with academic exchange experiences.

Personally, I would also like to explain my experience as a teacher who has received few ERASMUS students from different generations. Seen from the outside, the learnings they got are very valuable. From a cultural point of view, they have enriched, at least, their ability to communicate in one or two different languages. In Catalonia, we usually communicate with ourselves in a minimum of two languages. And from design perspective, learning starts from adaptation to new methods or new teachers to exchanging knowledge by relating with students from different cultural backgrounds.

Students from different countries in the same classroom have also helped me personally to express myself better in other languages, especially in English but also in Portuguese. If I have to make an explanation on a certain subject, I have to learn a specific vocabulary in English that I wouldn't use in any other area. You can bet that I'd never use expressions like *benchmark analysis* or *conceptual hypothesis* except when I'm teaching ERASMUS students. So, thanks to the ERASMUS students, for taking me out of my comfort zone to learn new English words.

I must say that I have not benefited from the ERASMUS scholarship before and this trip to Matosinhos will be my first international experience. So, Portuguese, I'm really eager to learn from you all. *Muito obrigado pela oportunidade.*

Finally, my theory about Xavi and Debbie Reynolds. What they have in common is that they both made the final attendance to a genius momentum. Xavi touched the ball to Messi on the center of the field before Leo made the best goal of his career, dribbling half *Getafe* team at the *Camp Nou*. Debbie Reynolds kissed farewell to Gene Kelly just before he starred in the best scene of the musical history, *Singin' in the Rain*. Attendance, opportunity and eternal moments of magic.

Not all of us are magicians, that's true. But take advantage of the ERASMUS opportunity and prepare yourself, just in case, someone gives you a discreet attendance so you can create a wonder as they did. *Carpe diem*, ERASMUS students.

BCN

¿QUÈ TENEN EN COMÚ EL FUTBOLISTA XAVI I L'ACTRIU DEBBIE REYNOLDS?

Tots deveu haver sentit a parlar de la teoria que assegura que és possible accedir a qualsevol persona del planeta en tan sols sis salts. Una persona en coneix una altra i aquesta altra una altra de diferent i així fins a sis vegades que enllacen unes personalitats tan aparentment llunyanes com Ellen DeGeneres i Jordi Cuixart, per posar dos exemples a l'atzar. Segons consta a *Wikipedia*, la teoria va ser inicialment proposada el 1929 per l'escriptor hongarès Frigyes Karinthy en una curta història anomenada *Chains* i està recollida també en el llibre *Six Degrees: The Science of a Connected Age* del sociòleg Duncan Watts. Si aneu al web interactiu *sixdegreesofwikipedia.com* i hi escriviu els noms de Xavi i Debbie Reynolds, us trobarà en 3.58 segons 14 recorreguts diferents de tres enllaços entre tots dos. En detallo un: Xavi coneix David Beckham, David Beckham coneix Oprah Winfrey, Oprah Winfrey coneixia Debbie Reynolds. Prou bé, però jo en tinc una teoria molt diferent. Permeteu-me no obstant que abans d'això us parli de coneixements i viatges.

"Els grans salts del coneixement humà sempre han estat vinculats a un gran viatge", diu el genial Jorge Wagensberg, el divulgador de ciència català recentment finat. Wagensberg vincula directament viatge i aprenentatge com si l'un fos la causa i l'altre la conseqüència. I cita tres grans viatgers que van aportar coneixements fonamentals per a la història de la humanitat. Els anomeno en ordre cronològic invers: Charles Darwin, Alexander von Humboldt i el naturalista português nascut el 1756 Alexander Rodrigues Ferreira. Per tant, no cal insistir als portuguesos que viatjar és font de coneixement. Ho sabeu millor que ningú.

Tot això ve a tomb dels viatges ERASMUS, per descomptat. És una obvietat que els ERASMUS s'associen no només al viatge i l'aprenentatge sinó també al territori i les persones. Qualsevol que hagi viatjat ni que sigui a pocs kilòmetres de casa ho sap això.

¿I si ets dissenyador i vas d›ERASMUS? Doncs encara millor. Aprendre disseny gràfic sent d'ERASMUS és ben senzill, només cal parar atenció al teu voltant. Al nostre centre, l'EASD Serra i Abella, hem tingut diversos alumnes d'ERASMUS. Molts precisament portuguesos. N'estic segur que venir a una escola catalana de disseny els va ser una font de coneixement.

A Catalunya en general i a Barcelona en concret – i permeteu-me que hi afegeixi l'*Hospitalet*, seu del nostre centre – s'hi fa molt bon disseny. Aquí hi treballen dissenyadors de renom internacional com la Marta Cerdà, l'Àlex Trochut, la Pati Núñez o l'Enric Jardí. I en l'àmbit concret de la tipografia, noms de primera categoria com ara la Laura Meseguer, l'argentí Eduardo Manso d'*Emtype* o la Pilar Cano i el Ferran Milan de *Letterjuice*.

I les fornades de nous alumnes que surten dels nostres centres, tant de les escoles de disseny privades com de les públiques, ja deixen entreveure un futur brillant. Tant, que uns quants d'aquests dissenyadors de renom que esmentava abans ja estan contractant aquests alumnes de recent titulació. Us recomano que busqueu les feines del Sergi Delgado, la Judit Musachs, l'Adrià Gómez o la Judit Vilarasau, per posar quatre exemples d'alumnes formats al nostre centre. De tots aquests alumnes, només recordo que la Judit Vilarasau anés d'ERASMUS, però tots ells van coincidir amb alumnes que venien de fora i es van enriquir amb l'intercanvi d'experiències acadèmiques.

En el meu cas particular, també us puc explicar la meva experiència com a professor que ha rebut a classe un grapat d'alumnes ERASMUS en diferents generacions. Vist i valorat des de fora, l'aprenentatge que els ha aportat viatjar és molt valuós. Des d'un punt de vista cultural han enriquit com a mínim la seva capacitat de comunicació en diferents idiomes – a Catalunya ens comuniquem habitualment en un mínim de dues llengües. I des de l'òptica del disseny l'aprenentatge abasta des de l'adaptació a nous mètodes i nou professorat fins a l'intercanvi de coneixement per contacte amb estudiants de cultures diferents.

A tall personal tenir alumnes de diferents països a l'aula també m'ha permès enriquir la meva manera d'expressar-me en altres idiomes. Especialment l'anglès però també el português. Com bé sabeu canviar d'àmbit fa que el registre lingüístic varïi. I quan he hagut de fer algun aclariment he hagut d'aprendre vocabulari específic en anglès que no faig servir en cap altre àmbit. Us puc assegurar que expressions com *anàlisi de referents* o *hipòtesis conceptuals* no les hauria fet servir segurament mai en anglès. És a dir, gràcies, alumnes d'ERASMUS, que m'heu fet espavilar.

En relació als ERASMUS només em queda comentar un últim cas. Quina és la meva pròpia experiència com a becat ERASMUS. Doncs cap. Aquest viatge a Matosinhos serà la meva primera experiència internacional. Així doncs, portuguesos, vinc amb moltes ganes d'aprendre de vosaltres. *Muito obrigado pela oportunidade.*

I per finalitzar, la meva teoria de Xavi i Debbie Reynolds. El que tenen en comú és que tots dos van fer l'assistència final d'uns instants de genialitat. Xavi va passar la pilota al centre del camp a Messi abans que Leo fes el millor gol de la seva carrera, driblant mig equip del *Getafe* al *Camp Nou*. Mentre que Debbie Reynolds va fer el petó de comiat a Gene Kelly just abans que protagonitzés la millor escena de la història dels musicals a *Singin' in the Rain*. Assistència, oportunitat i uns instants eterns de màgia.

Si bé és cert que no tots som mags, aprofiteu si la teniu l'oportunitat d'ERASMUS i mireu de preparar-vos per si mai algú us fa una assistència discreta la pugueu convertir en una meravella com van fer ells. *Carpe diem*, estudiants d'ERASMUS.

DESIGNING OUR WAY TO THE FUTURE

ERASMUS mobility and relations with other European colleges and institutions at the Escuela Superior de Diseño de Aragón (ESDA) have been fostered by professor Eugenia Pérez de Mezquía since 2011.

ERASMUS Impact on ESDA
Her own experience as an ERASMUS student convinced her of the importance of the ERASMUS program for the design students at ESDA, knowing that it is a unique personal experience as an integral formation. This is corroborated year after year when we listen to our students back during the *ERASMUS Day* that we celebrate every year. They affect the emotion with which they relate their day-to-day experience in another country and the interest aroused by the different points of view that learning in another College brings. At the same time incoming students cause new discoveries about us. The close and dialoguing attention we provide in the follow-up of projects delivers the students a participatory, creative and enriching process.

Building our Future
As a teaching scope at ESDA, we believe it is important to open lines for today and for the future, to learn to work in collaborative teams as a means of sharing and generating new knowledge. This way of working incorporates the context and reflection on multi-social, labour, sustainability and technology. This is formalized in works and programs both within the school's own sphere and under the development of

international relations. We emphasize the following ones and we will later explain in more detail two of them:

1. International collaborative project, ERASMUS: user, collective creation and territory;
2. Multidisciplinary project: *Design Week*, learning complex design through management and work in multidisciplinary creative teams;
3. Master: spatial and graphic creativity strategies in ephemeral installations;
4. Social and collaborative projects with charities;
5. International and technological collaborative project: design to explore the new possibilities of experiences and interactive spaces, in collaboration with Plymouth College of Art, UK[1].

User, Collective Creation and Territory

Mobility ERASMUS 2016-17: Rebeca Bazán (ESDA), professor of Audiovisual Media.Beginning with a reflection: while free traffic of digital content that runs through the Internet and new technologies seem to question the territory, statistics indicate a hardening of the borders between countries.

A co-creation exercise is developed between ESDA of Zaragoza in Spain, Universitatea Artăşi Design of Cluj-Napoca, Romania, and Plymouth College of Art, England, considering the strong migratory currents existing between these countries. For this collective creation on the internet that takes as reference the surrealist technique *Exquisite Corpse* in which apparently disconnected individual productions are articulated in a collaborative way, and where the authorship is diluted or collectivized putting the focus of attention on the participatory process.

Design Week, Learning Complex Design Through Management and Work in Multidisciplinary Creative Teams

At ESDA every year the *Design Week* is celebrated as an event in which national and international lectures and workshops are held as celebration of design. Preparation and communication was carried out through competitions for students by specialties. The current design landscape made this work an opportunity to introduce a complex design experience through multidisciplinary teams. For two years, it has been formalized in a single cross-sectional project between the graphic, interior and product departments. All third-year students of ESDA (including ERASMUS incoming) participate in it. This is resolved as a complex product including both tangible and intangible elements.

The positive evaluation of these experiences opens new ways for teaching design in a professional and social context where the demands of design are changing, and exchange and openness are necessary to generate new knowledge and opportunities.

1 www.esda.es/pages/innovacion/experiencias-interactivas

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DISEÑANDO NUESTRO CAMINO HACIAEL FUTURO

Las movilidades ERASMUS y las relaciones con otras escuelas e instituciones europeas en la Escuela Superior de Diseño de Aragón (ESDA) las fomenta la profesora Eugenia Pérez de Mezquía desde hace 7 años.

Impacto ERASMUS en la ESDA
Su propia vivencia como estudiante ERASMUS, hizo que estuviera convencida de la importancia del programa ERASMUS para los alumnos de diseño de la ESDA, conociendo que es una experiencia única como formación integral de la persona. Esto lo corroboramos año tras año cuando escuchamos a nuestros alumnos de regreso durante la *Jornada ERASMUS* que celebramos todos los años.

Contagian la emoción con la que relatan su experiencia del día a día en otro país y el interés que suscitan los distintos puntos de vista que aporta el aprendizaje en otro centro. A su vez los alumnos *incoming* provocan nuevos descubrimientos sobre nosotros mismos. La atención cercana y dialogante que hacemos en el seguimiento de los proyectos resulta para los alumnos un proceso participativo, creativo y enriquecedor.

Construyendo Nuestro Futuro
Como proyecto docente en la ESDA creemos en la importancia que tiene en la actualidad, y para abrir caminos hacia el futuro, aprender a trabajar en equipos colaborativos como medio de compartir y generar nuevo conocimiento. A esta manera de trabajar se incorpora el contexto y la reflexión sobre lo social y múltiple, lo laboral, lo sostenible y lo tecnológico. Esto se formaliza en trabajos y programas tanto en el ámbito propio de la escuela como al amparo de las relaciones internacionales. Destacamos los siguientes y de los que pasaremos a explicar con más detalle alguno de ellos:

1. Proyecto colaborativo internacional, ERASMUS: usuario, creación colectiva y territorio. ESDA, UAD Cluj-Napoca y Plymouth College of Art;
2. Proyecto multidisciplinar: *Jornadas del Diseño*, aprendizaje mediante la gestión y trabajo en equipos creativos multidisciplinares para el diseño complejo;
3. Máster: estrategias de creatividad espacial y gráfica en instalaciones efímeras;
4. Proyectos sociales y colaborativos con organizaciones benéficas;
5. Proyecto colaborativo internacional y tecnológico: diseñar y explorar las posibilidades de experiencias y espacios interactivos en colaboración con Plymouth College of Art, UK[1].

Usuario, Creación Colectiva y Territorio
Parte de una reflexión: mientras que con el tráfico libre de contenido digital que recorre la red, internet y las tecnologías parecen cuestionar el territorio, las estadísticas indican el endurecimiento de las fronteras entre países. Se desarrolla un ejercicio de co-creación al que se incorpora a la ESDA, la participación de la Universitatea Artăsi Design de Cluj-Napoca, Rumanía, y Plymouth College of Art, Inglaterra, considerando las fuertes corrientes migratorias existentes entre estos países. Para esta creación colectiva en internet que toma como referencia la técnica surrealista *Cadáver Exquisito* en la que producciones individuales aparentemente desconectadas son articuladas de forma colaborativa, y donde la autoría se diluye o se colectiviza poniendo el foco de atención en el proceso participativo.

Aprendizaje Mediante la Gestión y Trabajo en Equipos Creativos Multidisciplinares para el Diseño Complejo
En la Escuela de Diseño todos los años se celebran las *Jornadas de Diseño* como un evento en el que participan ponentes nacionales e internacionales, se desarrollan talleres y sirve de celebración del diseño. La preparación y comunicación se realizaba mediante concursos para alumnos por especialidades. El panorama actual del diseño hizo replantear este trabajo como una oportunidad para introducir una experiencia del diseño complejo a través de la formación de equipos multidisciplinares. Desde hace dos años se formaliza en un único proyecto transversal entre los departamentos de gráfico, interiores y producto. En él participan todos los alumnos de tercer curso de la ESDA (incluidos los ERASMUS *incoming*). Este se resuelve como un producto complejo incluyendo tanto elementos tangibles como intangibles.

La evaluación positiva de estas experiencias nos abre nuevos caminos para la docencia del diseño en un contexto profesional y social donde las exigencias del diseño están cambiando y es necesario el intercambio y la apertura para generar nuevo conocimiento y oportunidades.

1 www.esda.es/pages/innovacion/experiencias-interactivas

FIRST CLASS TICKET

First day in class, nationalities aside, always brings enthusiasm and expectation, wrapped in lack of stability and comfort. This imbalance and consequent reorganisation, very positive for both sides of the relationship, natives and foreigners, are the starting point for many happy stories that we proudly embrace.

Different cultures, extreme ways of seeing and communicate, different languages and a shared idiom sometimes not as fluently spoken as expected, represent not limitations but challenges. We seek to take the best advantage from these interferences, gathering influenced, influencers and influences, throughout this short period of time.

For our students, this situation means the entrance of a new element, a new individuality that brings new forms and rhythm of thinking, of being, of communicating and producing. The foreign student, on the other hand, taken from his comfort zone, can be more or less receptive to change and to the small big variations approaching. The mashup and involvement between parts, in this first period, is essential to the mutation from *visitor* to another member of this big family. One of *us*. The length of the staying period is short and represents one of the main reasons why this welcoming step should be as short, useful and beneficial as possible. Once the initial turbulence is overcoming and the early noise transformed into a valuable extra link in the gear, we are all ready to begin and enjoy the journey filled by much more than just the academic content available in our course unit.

The course syllabus can be seen as the epicenter of an academic experience in another country. The deep or superficial learning of a new language, the interpersonal relationships, the openness to difference, are all essential for building a success story. Those are elements that will be an active part of the learning process, which we hope will contribute to the construction of a future professional without barriers or prejudices. In a course dominated by digital tools, transversality prevails. This is the kind of academic content found in design schools all over the world. We chose to always work with English versions of the software to ease the communication with foreign students and simultaneously take advantage of a worldwide community. On the other hand, we reinforce and give continuity to many of the contents taught in their countries of origin.

The reasoning and methods used to operate the tools are the procedures that often differ from the information they bring from *home*. It is precisely at this crossing point that we find the richness of this experience, in the exchange of methods and in the relevance and priority of its implementation. I believe that one of the great difficulties lies in obtaining the perfect fusion between the parties' contribution. The supreme exchange of experiences, the creation of bonds without space or time, during a short semester: to be born, to live intensely and return with a greater range of light, forms and textures...

I could not tell how many countries came into our classroom. How many students I met. Some more reserved. Others more extrovert who returned possibly more Portuguese than some locals. We keep regular contact with some of them who anxiously wait for the next trip to bring them back to us. For a short visit or an extended stay.

But there is something common to almost everyone who *lived here* for a short or long period of time. The desire to be back. Longing for a new great friend. Or Mr. João's delicious meals!

A hug, a farewell, a see you soon. *Teacher... I will miss this place so much...*

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EM PRIMEIRA CLASSE

O primeiro dia de aulas, independentemente da sua nacionalidade, é caracterizado por sentimentos de entusiasmo e expectativa, envolvidos de inseguranças e desconforto. Esta instabilidade e consequente reordenação, muito positiva para ambas as partes, nativa e estrangeira, são o ponto de partida para o início das muitas histórias felizes que temos para contar.

Culturas diferentes, formas de observar e comunicar, por vezes com localizações extremas, os idiomas respetivos e a partilha de um idioma comum, nem sempre dominado pelas partes, são considerados barreiras transponíveis e não limitações. Procuramos tirar o máximo proveito de todas estas interferências, reunindo contaminados, contaminadores e contaminação neste curto período de enriquecimento colaborativo.

Para os nossos alunos representa a entrada de um novo elemento, uma nova individualidade que introduz novas formas e ritmos de pensar, estar, comunicar e produzir. O aluno estrangeiro, por outro lado, extraído da sua zona de conforto, comodidade *familiar*, encontra-se recetivo ou não à mudança e às pequenas e grandes diferenças que se aproximam. A integração e o envolvimento entre as partes, neste período inicial, é fundamental para que este novo elemento passe de *visitante* a mais um membro desta grande família. Um de *nós*. O período de permanência é curto, pelo que esta primeira etapa de *receção* deve representar uma pequena parte do tempo de vida da experiência. Passada a turbulência introdutória, transformado o ruído inicial num valioso elo extra na engrenagem, estamos todos prontos para iniciar e desfrutar desta viagem que é representada por muito mais do que o conteúdo letivo conhecido e disponível na nossa ficha de unidade curricular.

O programa da disciplina pode ser visto como uma espécie de epicentro de uma experiência académica num outro país. A aprendizagem profunda ou superficial de um novo idioma, as relações interpessoais, a recetividade à diferença, são essenciais para a construção de uma história de sucesso. Falamos de elementos que serão parte ativa da recolha de conhecimentos, os quais desejamos que contribuam para a construção de um futuro profissional sem barreiras nem preconceitos. Numa disciplina dominada pelas ferramentas digitais, a transversalidade impera. Falamos de conteúdos que estão presentes nas escolas de todos o mundo. Optamos por trabalhar sempre com versões em inglês, o que facilita muito a comunicação com os alunos estrangeiros. Por outro lado, reforçamos e damos continuidade a muitos dos conteúdos lecionados nos países de origem.

São os métodos utilizados e a forma de operar as ferramentas, que muitas vezes diferem da informação que trazem de *casa*. É exatamente nesse ponto de cruzamento que encontramos a riqueza desta experiência, na troca de métodos e na pertinência e prioridade da sua aplicação. Entendo que uma das grandes dificuldades reside na obtenção da fusão perfeita entre a contribuição das partes. Na troca de experiências suprema, na criação de laços sem espaço nem tempo, ao longo de um pequeno semestre: nascer, viver intensamente e voltar com um maior alcance de luz, formas e texturas...

Não saberia dizer quantos alunos conheci. Quantos países entraram no nosso. Alguns mais reservados. Outros mais extrovertidos, que regressaram mais portugueses que dos locais que os receberam. Mantemos contacto regular com alguns, que esperam ansiosamente pela próxima viagem que os traga de volta até nós. Para uma curta visita ou uma estadia prolongada.

Mas há algo transversal a quase todos os que *vivem cá em casa* durante um pequeno ou grande período. O desejo de voltar. A saudade de um novo grande amigo. Das refeições deliciosas do Sr. João.

Um abraço, um adeus e até sempre. *Teacher... I will miss this place so much...*

MARCELLO GALBIATI
ITALY

POLITECNICO DI MILANO — ESAD, 25 YEARS OF ERASMUS

Writing, talking and celebrating 25 years of ERASMUS ESAD Matosinhos is a great pleasure, because if the ERASMUS has become widespread is also thanks to the initiative between ESAD Matosinhos and the Polytechnic of Milan first as a Faculty of Architecture and then also as School of Design.

We grow together, grow together, so ESAD Matosinhos and the Polytechnic of Milan have grown together, as an advertising in the recent years says in Portugal. But in particular it is the relationships between people who grew up together, and the students who in first person helped to determine this very important cultural growth.

Speaking of ERASMUS and particularly of ERASMUS in Portugal, is a little 'talk about my life, university life at the Polytechnic of Milan, in particular as tutor before and then as a visiting professor since ever and promoter referent for various university in Portugal and in particular with ESAD Matosinhos directly from 2003 for the School of Design of the Polytechnic of Milan, as before, while knowing the previous agreement already active for the Faculty of Architecture.

Historical agreement between the Polytechnic of Milan and ESAD wanted in the 90s by prof. Maurizio Vogliazzo as director of the CRIFA — International Relations Center of the Faculty of Architecture and then also expanded to the School of Design thanks to prof. Luisa Collina, current headmaster, by International Office, and with the undersigned as responsible contact with ESAD, who have always seen in this Portuguese school the high quality of the offered teaching.

The ERASMUS students then managed to make the most of this high level cultural relationship, transmitting their experiences to future ERASMUS students who then chose the Matosinhos school for the quality of the offered teaching, the method, the courses that did not betray their expectations.

Having to promote this office there have been many students who have contacted me and contact me, over the years, to know and get information from ESAD, and I have always found ready answers thanks in particular to Antonino Jorge, who is the ERASMUS in ESAD, and Marta Varzim, as well as in Maria Milano, Sérgio Afonso, and in Joana Santos who have always been able to find and propose the best for incoming students.

These were years of great satisfaction for the students and for us as teachers and promoters, motivated by the cultural growth that was found in the students who learned different and very practical teaching methods and systems, with very direct and targeted contacts and useful for their training. POLIMI students coming out of a large number inside Politecnico to this school were in a smaller but measured reality very welcome and integrated in an individual teaching.

The positive impact of this experience has led many students to repeat their ERASMUS in the following years. We have moved on to major reforms in international education (Bologna) that have changed the organizational structure of teaching, 4 years, 5 years, 3+2 years, and I remember in those years how this transformation was felt in Portugal, in particular from universities, but everything has led to great results and great collaborations.

ERASMUS is an experience, an educational experience but above all of life, of training, of growth together. It is also as a new life experience for some students who have not been sometimes deprived of problems which have always been solved with great respect, discretion and humanity.

So this experience of life through ERASMUS has also led in some cases to continue their studies at the foreign host school and ESAD Matosinhos has always welcomed those who wanted to continue their university education path which then turned into life choices remaining in Portugal.

25 years have passed and ESAD has continued to grow in the Portuguese cultural reality, consolidating international relations with many countries and with Italy, of which I remember the great Milanese exhibition with the presentation of Portugal at the XXI *Milan Triennale of 2016* in which an interesting exhibition presented the reality of

ESAD Matosinhos and Portugal in reference to research and the relationship between design and living therefore, in particular to the *Design After Design*.

Also in this case the lively involvement of teachers, designers, architects, professionals of the two countries and the participation of many ERASMUS ESAD students, also known in previous years of transition from Milan to the School of Design (never former ERASMUS because ERASMUS is forever) contributed to the realization of the exhibition.

ERASMUS, 25 years are many and few, many if you look back even if it seems always yesterday or today, few if you look ahead and you have many projects in mind to do.

It is important that ESAD Matosinhos and Politecnico di Milano, in particular as a School of Design have always known how to find meeting points to grow together and be able to grow our ERASMUS students in an international and wide-ranging contest, especially in a future view.

Happy 25 years of ERASMUS ESAD!

IT

POLITECNICO DI MILANO – ESAD, 25 ANNI DI ERASMUS

Parlare e festeggiare i 25 anni di ERASMUS dell'ESAD di Matosinhos è un grande piacere, poiché se l'ERASMUS ha avuto grande diffusione è anche grazie alla intraprendenza tra ESAD Matosinhos e il Politecnico di Milano, prima come Facoltà di Architettura e poi, anche come Scuola del Design. Cresciamo insieme, crescere insieme, così ESAD Matosinhos e il Politecnico di Milano sono cresciuti insieme, come da una comunicazione pubblicitaria di questi ultimi anni nota in Portogallo. Ma in particolare sono le relazioni tra persone che sono cresciute insieme e gli studenti che in prima persona hanno contribuito a determinare questa crescita culturale molto importante.

Parlare dell'ERASMUS ed in particolare dell'ERASMUS in Portogallo è un po' parlare anche della mia vita, universitaria, presso il Politecnico di Milano, in particolare come cultore prima e poi come docente a contratto sempre e promotore referente per varie sedi in Portogallo, tra cui ho avuto la fortuna di incontrare anche ESAD Matosinhos, gestendo direttamente l'accordo dal 2003 per la Scuola del Design del Politecnico di Milano, pur conoscendo la realtà precedente già attiva per la Facoltà di Architettura.

Accordo storico tra Politecnico di Milano e ESAD voluto negli anni '90 dal prof. Maurizio Vogliazzo quale direttore del CRIFA — Centro Relazioni Internazionali della Facoltà di Architettura e poi ampliato anche alla Scuola del Design grazie alla prof. Luisa Collina, attuale preside, l'International Office, e il sottoscritto come responsabile referente promotore con ESAD, che hanno sempre visto in questa scuola portoghese l'alta qualità dell'insegnamento offerto.

Gli studenti ERASMUS hanno poi saputo trarre il meglio da questa relazione culturale di alto livello, trasmettendo le proprie esperienze ai futuri studenti ERASMUS che sceglievano la sede di Matosinhos per la qualità della offerta didattica impartita, dal metodo, dai corsi che non tradiva le loro aspettative.

Dovendo promuovere tale sede, sono stati tanti gli studenti che mi hanno interpellato e mi contattano in questi anni per sapere e avere informazioni di ESAD, e sempre ho trovato e hanno trovato in ESAD, pronte risposte grazie in paricolare a Antonino Jorge che è l'ERASMUS in ESAD e a Marta Marzim, così come in Maria Milano, Sérgio Afonso, e in Joana Santos che con grande impegno hanno sempre saputo trovare e proporre il meglio per gli studenti incoming.

Sono stati anni di grandi soddisfazioni per gli studenti e per noi promotori/docenti, motivate dalla crescita culturale che si ritrovava negli studenti che imparavano metodi e sistemi di didattica differenti, molto pratici, con contatti molto diretti, mirati ed utili per la loro formazione. Gli studenti POLIMI uscendo da una realtà di grandi numeri come presso il Politecnico di Milano si trovavano in una realtà più piccola ma misurata e molto a loro gradita, per la didattica molto diretta alle singole persone.

L'impatto positivo di questa esperienza ha portato poi numerosi studenti a ripetere il proprio ERASMUS negli anni successivi.

Si è passati a grandi riforme nell'insegnamento internazionale (Bologna) che hanno modificato la struttura organizzativa della didattica, 4 anni, 5 anni, a 3+2, e ricordo in quegli anni come in Portogallo sia stata sentita tale trasformazione, in particolare dalle scuole universitarie, ma tutto ha poi portato a grandi risultati e a grandi collaborazioni.

Fare l'ERASMUS è fare una esperienza, un'esperienza didattica ma soprattutto di vita, di formazione, di crescita insieme, che anche come esperienza di vita nuova per alcuni studenti che non è stata priva alcune volte di problematiche ma che sempre sono state risolte con grande discrezione ed umanità.

Così questa esperienza attraverso l'ERASMUS, ha portato in qualche caso anche a continuare i propri studi presso la scuola ospitante straniera, e ESAD Matosinhos ha sempre accolto chi voleva continuare il proprio percorso di formazione universitaria che poi si è trasformato anche in scelte di vita rimanendo in Portogallo.

Sono trascorsi 25 anni, e ESAD ha continuato a crescere nella realtà culturale portoghese, consolidando i rapporti internazionali con molti paesi e con l'Italia, di cui ricordo la grande mostra milanese con la presentazione del Portogallo alla *XXI Triennale di Milano del 2016*, in cui in un interessante allestimento presentava la realtà di ESAD Matosinhos e del Portogallo in riferimento proprio alla ricerca e ai rapporti tra design e abitare quindi il vivere, in particolare al dopo design come *Design After Design*.

Anche in questo caso il vivace coinvolgimento di docenti, designer, architetti, professionisti dei due paesi e la partecipazione di molti studenti ERASMUS ESAD conosciuti anche in anni precedenti di passaggio da Milano dalla Scuola del Design (mai ex ERASMUS perché si è ERASMUS sempre) hanno contribuito alla realizzazione dell'allestimento.

ERASMUS, 25 anni sono tanti e pochi, tanti se si guarda indietro anche se sembra sempre ieri o oggi, pochi se si guarda avanti e si hanno tanti progetti nella testa da fare.

E' importante che ESAD Matosinhos e Politecnico di Milano, in particolare come Scuola del Design abbiano saputo sempre trovare punti di incontro per crescere insieme e saper far crescere i nostri studenti ERASMUS in un conteso internazionale di vasta cultura anche e soprattutto in ottiche future.

Buon 25 anni di ERASMUS ESAD!

PROFESSIONALS IN THE FIELD OF EDUCATION

Lithuania experiences a revival of the design field. After fifty years of occupation our country relives various fields including design. Design – a broad definition, wide field. Having heard this word in Lithuanian language one can grasp a wide meaning, however missing a couple of following words can lead to a misunderstanding. It can be – clothing, interior, internet, furniture, exterior, industrial, graphic or package design. We can boast with the specialists in all these fields, recognized professionals in international competitions. Even though Lithuanian people often turn to United States as an example in various fields, however, in my opinion, we learn design from Scandinavian countries.

We have quite a few high schools, preparing designers in various fields. There are strong colleges that can compete with high schools, there are private courses as well that get high interest from potential students not only because the programme itself but also for a real opportunity to work in an advertising agency. That is because these programmes are led by people working in advertising agencies, that pick potential talents. By finishing a high school, one can find a job. For instance, specialty of graphic designer in Lithuania is amongst the thirty most desirable. However, employers want to get the best specialists, therefore there is a vast competition. One has to compete not only with graduates but with self-taught people as well.

Commercial art, advertising or applied arts – designer's activity can be described variously. However, the most interesting thing starts once speaking about the field of education. In Lithuania having a pedagogical

job is not profitable, sometimes even a loss. However, both colleges and high schools turn to specialists not only with academic knowledge but with practical knowledge as well. The latter, that would have real experience and could give students advice from real situations, tell about prevailing tendencies in the market, business models, relationship between designers and clients, legal base, models that are valid or not or other beneficial advice. There must be balance kept between theory and practice. Hiring a person with practical knowledge and such salary offered, there is a low chance, however there are such people. There are people with practical knowledge and the number of them is rising. Some come to earn honour or *status*, having the possibility to boast about working with students or in other words see the value of the ability to tell their clients that they teach design in a high school. Others get personal value working with young people and get acquainted with their ideas, opinion and trends, revising in that way their theoretical knowledge and gaining new experience. Such people with practical knowledge, not only seek value for themselves but also for talents in the field preparing them according to the market needs. Such people adapt faster to real conditions. This is the value that a lecturer brings out of the educational institution. It is beneficial for universities to have practicing lecturers that come from business. Such specialists not only create a product that is required in the market, but also give the educational institution a vast publicity. Students get actively involved in the lectures, seeing the personal value they receive, fast improvement, purposeful information and perspectives in adapting to the labour market.

Looking from the perspective of the field of pedagogy, lecturers with applied, practical knowledge prepare the content of lectures very precisely and purposefully. Appending the content of lectures with practical advice from real life situations allows students to comprehend the information way faster. The process of learning gets more interesting. For the student of these days, the material and content presentation are really important. Lack of being focused or uninteresting content of the lectures can ruin the motivation to learn. Lecturers are often successful, charismatic people from business.

Once I met my old professor in the street who asked, “how are you doing?”. Traditionally, I would answer “good”. However, the professor was not satisfied with the answer and repeated his question. I answered that “in life there are ups and downs”. Then he said that “during his life he realized that he could all the time choose between two paths – hungry, freedom or feeling like a slave”. During the studies, a student needs to be acquainted with the possibility to choose.

LT

PROFESIONALAI ŠVIETIMO SRITYJE

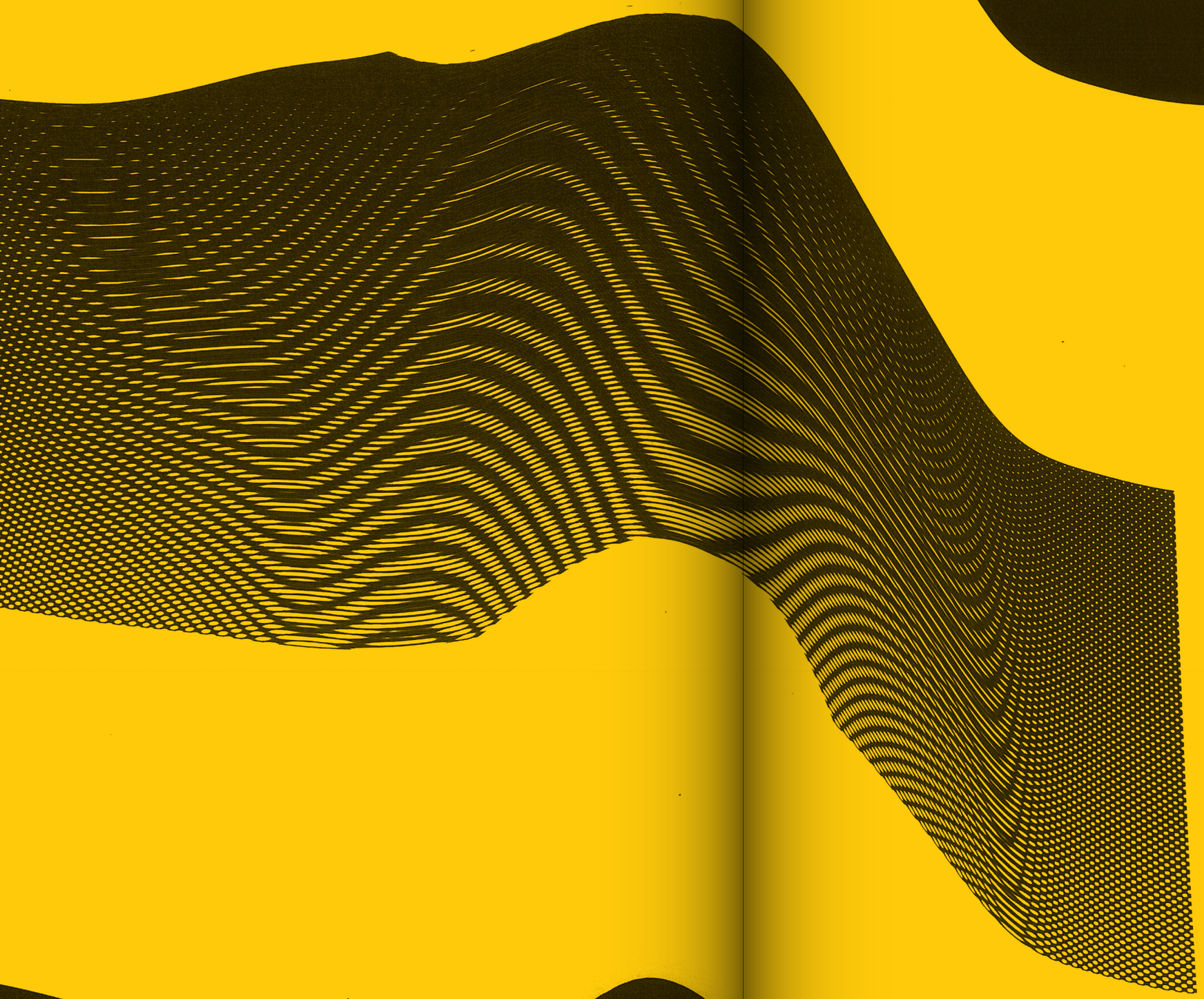
Lietuva išgyvena dizaino srities atgimimą. Po penkiasdešimties metų okupacijos musų šalis atgimsta įvairiose srityse, tame tarpe ir dizaine. Dizainas – plati sąvoka, platus laukas. Lietuvių kalboje išgirdęs šį žodį gali suvokit viską labai plačiai, tuo pačiu neišgirdęs kelių papildomų sakinių gali ir nesuprasti apie ką konkrečiai kalbama. Tai gali buti – rubų, interjero, interneto, baldų, eksterjero, industrinis, grafinis ar pakuotės dizainas. Galime pasigirti šių sričių specialistais, profesionalais pastebėtais tarptautiniuose konkursuose, sulaukusių pripažinimo. Nors Lietuvos žmonės dažnai gręžiasi į Jungtines Amerikos Valstijas kaip į pavyzdį daugelyje sričių, dizaino mano manymu mokomės iš Skandinavijos šalių.

Turime ne vieną aukštąją mokyklą, ruošiančią skirtingų sričių dizainerius, yra stiprių kolegijų kurios drąsiai konkuruoja su aukštosiomis, taip pat yra ir privačių kursų, kurie susilaukia dėmesio iš potencialių studentų ne tik dėl pačios programos, bet ir dėl to, kad pabaigus juos yra reali galimybė gauti darbą reklamos agenturoje. Taip yra todėl, kad tokius kursus veda žmonės dirbantys reklamos agenturose, todėl mokymų metu atsirenka potencialius talentus. Pabaigus aukštąją mokyklą galima rasti darbą. Pavyzdžiui grafinio dizainerio specialybė Lietuvoje yra tarp trisdešimties trokštamiausiųjų. Tačiau darbdaviai nori gauti geriausius specialistus, todėl konkurencija susidaro tikrai nemaža. Konkuruoti tenka ne tik tarp mokslus baigusiųjų, bet ir su savamoksliais.

Komercinis menas, reklama arba taikomasis menas – įvairiai galima apibudinti dizainerio veiklą. Tačiau didžiausias įdomumas prasideda kalbant apie švietimo sritį. Lietuvoje dirbti pedagoginį darbą yra nepelninga, kartais net nuostolinga. Tačiau tiek kolegijos, tiek ir universitetai dairosi į specialistus ne vien teoretikus, bet ir į praktikus. Tokius kurie turėtų realios patirties, kurie galėtų studentams suteikti patarimų iš realių situacijų, papasakoti apie rinkoje vyraujančias tendencijas, verslo modelius, klientų ir dizainerių santykius, teisinę bazę, kokie modeliai veikia ar neveikia, bei daug kitų naudingų patarimų. Tarp teorijos ir praktikos turi buti išlaikytas balansas. Prisivilioti žmogų praktiką į mokymo įstaigą su siulomu atlyginimu nėra daug šansų, tačiau tokių žmonių atsiranda. Praktikų dirbančių aukštosiose įstaigose yra ir jų daugėja. Vieni ateina vedini garbės ar statuso, galėdami pasigirti jog dirba su studentais arba kitais žodžiais mato naudą galėdami klientams pasakyti, kad jie dėstytojauja aukštojoje mokykloje, dizaino srityje. Kiti mato asmeninę naudą dirbdami su jaunais žmonėmis, susipažįsta su jų idėjomis, aktualijomis, nuomone, taip pasikartodami teoriją patys ir atsinaujindami naujomis žiniomis. Tokie praktikai ne tik ieško naudos sau, bet tuo pačiu ir medžioja šios srities talentus. Juos paruošia pagal rinkoje esančius poreikius. Tokie žmonės greičiau pritampa prie realių sąlygų, jiems reikalingas minimalus adaptavimosi laikotarpis darbo srityje. Tai yra vertė kurią dėstytojas praktikas išsineša iš mokymo įstaigos. Universitetams yra naudinga turėti dėstytojus praktikus atėjusius iš verslo. Tokie specialistai ne tik sukuria produktą kuris yra reikalingas rinkai, bet ir daro didžiulę reklamą pačiai ugdymo įstaigai. Studentai aktyviai dalyvauja praktikų vedamose paskaitose matydami asmeninę naudą, greitą tobulėjimą, tikslingą informaciją ir perspektyvas prisitaikant darbo rinkoje.

Žvelgiant iš pedagogikos srities, dėstytojai praktikai paskaitų turinį parengia labai konkrečiai ir tikslingai. Paskaitų medžiagą papildo praktiniais patarimais iš realių situacijų, todėl studentai informaciją perpranta ir įsisavina daug greičiau. Pats mokymosi procesas tampa įdomesnis. Šiuolaikiniam studentui yra labai svarbus medžiagos, turinio pateikimas. Dėmesio koncentravimo stoka arba neįdomus paskaitų turinys gali visiškai sužlugdyti motyvaciją mokytis. Praktikai neretai buna sėkmingi, charizmatiški verslo žmonės.

Kažkada sutikau gatvėje seną profesorių, kuris paklausė “kaip man sekasi?”. Tradiciškai atsakiau, “gerai”. Tačiau profesorius neatlyžo ir dar sykį pakartojo klausimą. Atsakiau, kad “gyvenime buna pakilimų ir nuopuolių”. Tuomet jis pasakė, kad “per savo gyvenimą pastebėjo, jog visą laiką galėjo rinktis tarp dviejų kelių – alkanos laisvės ir sočios vergovės”. Studentą reikia dar studijų metu supažindinti su galimybe rinktis.



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PROJECTS

EDUCATIONAL

NURIA ALFARO MARTINEZ
SPAIN

EDUCATIONAL PROJECT OF ESDIR

The ESDIR – Escuela Superior de Diseño de La Rioja is an official institution with a trajectory of more than 130 years in the teaching of art and design. At the moment, Degrees in Fashion, Interior, Graphic and Product Design are taught together with a Master in Packaging Design for the food and wine industry and the future Master of Footwear Design and Innovation, that will start next academic year.

Since the beginning of these studies, high education in design has been a challenge for ESDIR, continuously adapting to the new educational programs and society needs. In that sense, our main teaching objective is to provide our students with quality teaching and prepare competent professionals in different fields of design adapted to social and cultural changes. Designing is a task that implies aesthetic and formal aims and it involves the consideration of technical, economic, business and functional matters of the projected elements so that they become feasible products. Therefore, at ESDIR, the teaching and learning process involves creativity complemented with a technical management.

Students are the protagonists of the teaching–learning process being thus the center of proposals and initiatives. Their participation is essential in this process together with the work of teachers with varied experiences and profiles so enriching for the students. Related to this, we take great pride in the coordination among teachers at

different levels, something that has been tested as a really profitable devise for our students' training. This coordination is extended to the special care we take in dealing with our students in a way that mentorship usually becomes a personal and adapted guidance. The reduced ratio of students per class allows a more individualized teaching in which participation, cooperation and teamwork are essential.

The business perspective cannot be forgotten, being the cooperation with local and national companies one of the key elements in the last stages of teaching. With employability as fore coming challenge, internships become the first approach to the real work world. With all this in mind, ESDIR teaching methodology can be described as innovative, integrative, rigorous and updated to the current environment. Activities like the *Project Week*, design week, design walk, fashion catwalks, trips, visits to companies and studios, workshops, exhibitions, master classes, lectures, events, and relationship with other design schools help to improve the visibility and prestige of ESDIR at local, regional, national and international levels, besides being a reference point in our students' development at school. In order to do so, participation in social media and networks plays an important role. In short, ESDIR is a dynamic workplace that interests not only our students but the rest of our environment too.

The Impact of the ERASMUS Programme in ESDIR

Participation in international programs is one of the strengths of ESDIR. For a long time ESDIR has taken part in all the possibilities that different European programmes have provided. At the moment, we count on more than 40 bilateral agreements, among them connections with institutions in China and Argentina, which broadens the European perspective into a more global one. Student exchanges have become one of our assets: for outbound students as a possibility of widening horizons in their studies and for inbound students providing a welcoming and academically enriching environment. The evident impact on the employability and development of our students' competences makes mobility an unquestionable matter in which we will continue working and improving. Despite its difficulties, teacher mobility also proves essential for the academic growth of our teachers, both as a way of boosting their professional framework, learning about other ways and methods and bringing them to ESDIR, and at the same time being the best ambassadors of our institution abroad. The use of English in class as a communication tool has become

a challenge in which ESDIR is taking steps such as the multicultural environment created at the *Project Week* and other workshops. Living in a global world, young design professionals cannot fully develop without acquiring an international perspective. In this sense, ESDIR proposes to continue with different international activities with the aim in mind of widening our contacts and getting deeper into the benefits of internationalisation for our students and staff.

ES

PROYECTO EDUCATIVO DE LA ESDIR

ESDIR – Escuela Superior de Diseño de La Rioja es una institución oficial con una trayectoria de más de 130 años en la enseñanza del arte y el diseño. Actualmente se imparten en este centro enseñanzas superiores de Diseño de Moda, Interiores, Gráfico y Producto, además del master de Diseño Integral de *Packaging,* para la industria alimentaria y vitivinícola, y el futuro Master de Diseño e Innovación de Calzado, que comenzará el curso que viene.

Desde su implantación, las enseñanzas artísticas superiores en diseño han supuesto un reto para la ESDIR, en continuo proceso de adaptación a los nuevos programas educativos y a las necesidades de nuestra sociedad. En ese sentido, nuestro principal objetivo educativo es proporcionar a nuestros estudiantes una enseñanza de calidad y prepararlos como profesionales competentes en diferentes campos del diseño adaptados a los cambios sociales y culturales. Diseñar es una tarea que implica objetivos estéticos y formales y eso supone la consideración de asuntos técnicos, económicos, empresariales y funcionales de los elementos que se proyectan para que se conviertan en productos posibles. Por eso, en la ESDIR el proceso de enseñanza y aprendizaje incluye el desarrollo de la creatividad complementado con los conocimientos técnicos. Los estudiantes son los protagonistas de este proceso de enseñanza–aprendizaje siendo así el centro de propuestas e iniciativas. Su participación es esencial en este proceso junto con el trabajo de los profesores que presentan perfiles y experiencias variadas, algo tan enriquecedor para nuestros alumnos. A este respecto, destacamos la coordinación que existe entre el profesorado a diferentes niveles, algo que se ha probado como herramienta realmente productiva para la formación de nuestros estudiantes. Esta coordinación se extiende al especial cuidado con el que tratamos a nuestros alumnos de modo que la tutoría se suele convertir en una guía personalizada y adaptada. La ratio reducida de alumnos por clase permite una enseñanza más individualizada en la cual participación, cooperación y trabajo en equipo son esenciales. No podemos olvidar la perspectiva empresarial, siendo la cooperación con empresas locales y nacionales uno de los elementos claves en las últimas etapas de los estudios. Con la empleabilidad como reto futuro, las prácticas en empresa se convierten en el primer acercamiento al mundo laboral real.

Con todo esto en mente, la metodología de enseñanza de la ESDIR se puede describir como innovadora, rigurosa, integradora y adaptada a las circunstancias actuales. Actividades como la *Project Week*, las Jornadas de diseño, los desfiles de moda, viajes, visitas a empresas y estudios, talleres, exposiciones, *masterclasses*, conferencias, eventos y la relación con otras escuelas de diseño ayudan a mejorar la visibilidad y el prestigio de la ESDIR a nivel local, regional, nacional e internacional, además de ser un referente en el progreso de nuestros alumnos en la escuela. Para todo ello, las redes sociales juegan un papel importante. En resumen, la ESDIR es un lugar de trabajo dinámico que no solo interesa a nuestros alumnos, si no también al resto de nuestro entorno.

El Impacto del Programa ERASMUS en la ESDIR

La participación en programas internacionales es una de las fortalezas de la ESDIR. Durante años la ESDIR ha participado en todas las posibilidades que los programas europeos han proporcionado a las instituciones de educación superior. Actualmente contamos con más de 40 acuerdos bilaterales, entre ellos contactos con instituciones en China y Argentina que amplían la perspectiva europea en una más global. Los intercambios de alumnos se han convertido en uno de nuestros puntos positivos: para los alumnos salientes como una posibilidad de ampliar sus horizontes académicos y a los alumnos entrantes les proporciona un ambiente de trabajo acogedor y académicamente enriquecedor. A pesar de las dificultades, la movilidad del profesorado también se considera esencial para el desarrollo académico de nuestros profesores, así como una manera de fomentar su marco de trabajo profesional aprendiendo otras maneras y métodos y traerlos a la ESDIR, además de convertirse en los mejores embajadores de nuestra institución en el extranjero. El uso del inglés en el aula como herramienta de comunicación supone un reto en el que la ESDIR está dando pasos, como el ambiente multicultural creado en la *Project Week* y otros talleres. Viviendo en un mundo global, los jóvenes profesionales del diseño no pueden desarrollarse completamente sin la adquisición de una perspectiva internacional. En este sentido, la ESDIR propone continuar con diferentes actividades internacionales con el propósito de ampliar nuestros contactos y profundizar en los beneficios de la internacionalización para nuestros alumnos y personal.

ANDREAS KAISER
GERMANY

BONDDAYS DURING INTERNATIONAL WEEK

Experiencing things together creates memories that give us a common bond with shared memories resulting from international exchanges. *Bonddays* are *THE* meeting for educators in the area of design as part of *International Week* at Mainz University of Applied Sciences. And what's more, it is one of two events that bond the disciplines in the School of Design together, creating an international interdisciplinary workshop that brings media designers, communication designers and interior architects together in one place.

Today more than ever, there are manifold possibilities to be connected in the truest sense of the word, but it is also obvious that there are just as many tendencies to dissolve social commonalities. And in these times of *Brexit* and Catalan independence, we Europeans have to ask ourselves what our bond is and what holds us together.

At present, we are more mobile than ever before and not only networked and connected through social media but, as European neighbours, we also know each other better than ever before. Yet many Europeans still desire a regional identity and autonomy, forgetting about what we have created together. Sometimes we even forget about our neighbours and those in our neighbourhood who need our help.

What possibilities do we as designers have to connect and stick together? How can places, products, spaces, experiences and our communication contribute to promoting cohesion? And how can we get a broader view of what we call a neighbourhood? This is what we

want to find out in interdisciplinary workshops at the School of Design of Mainz University of Applied Sciences, together with colleagues from our international partner universities.

Starting in 2016, the School of Design launches two *bonddays* during the biannual International Week. The intention of these days is to mix and bond departments, their students and our international guests in several impromptu sessions. We invite teachers from our partner universities through the ERASMUS+ programme and ask them to work with one of our own staff in creating the workshops. There is always a topic and after the first one, *I Am Off*, this year's impromptu topic was now: *What Holds us Together*. In this case, we respond to important questions that arise when we discuss the current political situation and issue an impact on our relationship with our partners abroad.

The task is aimed at all students of the School of Design and especially our international guest students. They will get to know each other during the workshop and exchange, possibly through team-orientated tasks and joint work. Perhaps the task or parts of it can only be solved when working together. The task focuses on the joy of finding solutions together in a common, creative way:

- Workshop language is English;
- Maximum of participants per workshop – 12;
- Task must be solved in about 5 hours;
- Material is provided by the department;
- Documentation and results, as photo/film/material, to be shared with all participants.

The workshop results are presented the following day in a relaxed atmosphere at the university. At the end, there will be a barbeque when the visiting guests from all the other departments also join us for this final event of the *International Week*.

During the first *bonddays*, we had a group of Italian students from our partner university in Rome who were on a trip to our region, joining the impromptus, and this gift furthered the idea of networking and exchange even more. It has become increasingly important to me and my colleagues to create workshops with partner institutions when travelling in Europe with our students and have them work together abroad.

In 2015, we had a request for a student exchange from Jordanstone College of Art & Design at the University of Dundee in Scotland. We flew over with 12 students to their degree show and met with local students, which gave us a good feeling about finalising the exchange.

Unfortunately, *Brexit* has hindered all attempts since then, so this trip has remained a single episode in our international relations. Nevertheless, we continue to work on new contacts and to strengthen existing ones, and we are pleased about every student we can send abroad, where they are satellites of our university.

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DIE BONDDAYS DER INTERNATIONALEN WOCHE AN DER HOCHSCHULE MAINZ

Unsere Verbundenheit erleben wir durch gemeinsame Erfahrungen, die Erinnerungen generieren und uns über Grenzen hinweg vernetzen. *Bonddays* schaffen die Möglichkeit diese Erfahrungen zu generieren, indem die Lehrenden unserer Partnerhochschulen in der Gestaltung zusammen mit uns und unseren Studierenden an gemeinsamen Aufgaben arbeiten. Und sie formen auch innerhalb des Fachbereichs Gestaltung die Möglichkeit, in interdisziplinären Teams aus Mediendesignern, Kommunikationsdesignern und Innenarchitekten gemeinsame Erfahrungen zu generieren.

Es gibt heute im digitalen Raum vielfältigste Möglichkeiten der Verbindung und Vernetzung und doch werden die trennenden Aspekte internationaler Partner genauso deutlich sichtbar. In Zeiten von *Brexit* und Katalanischer Unabhängigkeit stellen sich in Europa erneut Fragen nach unserer Zusammengehörigkeit und dem was uns zusammen hält. Das Trennende gewinnt immer wieder die Oberhand vor der Verbindung und den gemeinsamen Wurzeln. Wir sind so mobil wie noch nie und nicht nur über die sozialen Medien vielfältig verknüpft und doch vergessen wir oft unsere direkten Nachbarn. Als Gestalter haben wir uns daher die Frage gestellt, was uns in einer Internationalen Woche wirklich verbindet. Welche Möglichkeiten haben wir über Material, Produkte, Raum, Erfahrung und Kommunikation in ein Verhältnis zueinander zu treten, das mehr Wert schafft als das bloße Gespräch. Und wie können wir diesen Mehrwert als gemeinsame Erfahrung nachhaltig nutzen.

Seit 2014 veranstaltet der Fachbereich Gestaltung daher während der alle zwei Jahre stattfindenden Internationalen Woche die *bonddays*. Die Idee war durch gemeinsames Arbeiten nicht nur uns mit den Lehrenden aus Partnerhochschulen zu verbinden, sondern auch die Studierenden in Fachübergreifenden Workshops miteinander zu vernetzen. Wir binden also Studierende aus allen Studiengängen der Gestaltung in gemeinsamen Stegreifaufgaben ein, die von den eingeladenen Partnern mit uns gemeinsam vorgestellt und durchgeführt werden. Wir laden unsere internationalen Gäste ein, sich Gedanken über einen eintägigen workshop mit ca. 12 Studierenden zu machen und unterstützen sie in der Kommunikation, mit Material und Technik. So decken wir die Voraussetzungen des ERASMUS+ programms ab und schaffen für unseren Fachbereich den Mehrwert der interdisziplinären Kooperation. Die *bonddays* bekamen 2016 das Thema *I Am Off* überschrieben und 2018 beschäftigen wir uns mit der Frage: *Was Uns Zusammenhält*. In diesem Fall können die Aufgabenstellungen sowohl politisch als auch persönlich, privat oder im Austausch mit unseren Partnern virulent werden.

Die teilnehmenden Studierenden des Fachbereichs werden gleichmäßig auf die einzelnen Aufgaben verteilt und unsere eigenen internationalen Studierenden sind besonders eingeladen zu partizipieren. Während der Workshops steht die gemeinsame Lösungssuche im Vordergrund und wir wünschen uns möglichst teamorientierte Aufgabenstellungen. Teile der Aufgaben sind oftmals nicht in Einzelarbeit zu schaffen und die Kreativität des Einzelnen in der Gruppe ist gefordert:

- Die workshopsprache ist Englisch;
- Das Maximum an teilnehmern ist 12 pro stegreif;
- Die aufgabe muss in etwa 5 stunden lösbar sein;
- Material wird vom fachbereich gestellt;
- Eine dokumentation in foto/film/material ist zu erstellen.

Die workshop-Ergebnisse werden am zweiten Tag der Gesamtgruppe in entspannter Atmosphäre vorgestellt. Am Ende steht dann ein gemeinsames Barbecue, zu dem alle Teilnehmer der Internationalen Woche zusammenkommen und sich über die gemeinsam gemachten Erfahrungen austauschen.

Während der zweiten *bonddays* 2014 hatten wir zusätzlich eine Gruppe italienischer Studierender unserer Partnerhochschule in Rom zu Gast, die an unseren Stegreifen teilnahmen. dadurch bekamen die *bonddays* einen zusätzlichen internationalen Schub und unterstützte die Idee von Zusammenarbeit und Austausch enorm. So wird es für mich und meine Kollegen an der Hochschule Mainz immer wichtiger, bei internationalen Exkursionen den Kontakt zu unseren Partnerhochschulen in Europa zu suchen und mit Ihnen an gemeinsamen Aufgaben zu arbeiten. Die Zusammenarbeit fördert das Verständnis und die Vernetzung nochmal mehr und auf einer anderen Bewusstseinsebene als Gespräche dies vermögen.

2015 hatten wir die Anfrage für einen Studierendenaustausch des Jordanstone College of Art and Design an der Universität von Dundee in Schottland. Um sich ein Bild zu machen flogen wir mit 12 Studierenden

zur jährlich stattfindenden *Degree-Show*, der Präsentation der Abschlussarbeiten zu der über 30.000 Besucher kommen. Wir trafen uns mit Lehrenden und Studierenden der Universität und hatten ein gutes Gefühl für eine zukünftige Kooperation. Leider hat der *Brexit* diese Kooperation bisher verhindert, weil die Unsicherheit der britischen Universitäten Ihnen den Abschluss von Verträgen momentan verwehrt. So blieb diese Verbindung bisher fruchtlos und eine Episode unserer internationalen Anstrengungen aber das hindert uns nicht daran auch weiterhin den persönlichen Kontakt mit Lehrenden und Studierenden im Ausland zu suchen. Wir sind stolz auf jeden Studierenden den wir an eine unserer Partnerhochschulen vermitteln können, da er dort einen Satelliten unserer eigenen Institution darstellt.

BACHELOR PROGRAM: COMMUNICATION DESIGN

We offer a wide range of courses in the fields of Graphic Design, Typography, Moving Image, Illustration, Photography, Interactive Media and Spatial Design. The students have the freedom to explore different areas according to inclination and talent and to specialize according to interest or to study in an interdisciplinary manner. Our program is geared to the requirements of modern communication design practice, in which disciplines are increasingly networked.

Design as a Way of Thinking
Our approach is about more than just mastering design methods and tools, that enable to layout, photograph, draw, animate, exhibit and illustrate. Designers also need the ability to identify, anticipate, reflect, and to design solutions to problems. In this context, it is important to consider the past, present and future of our society both theoretically and philosophically in the context of design. Together we train the students' eye for relevant topics and future developments.

Conceptual thinking and creative action help to understand the world through communication and information, to make complex contexts comprehensible and to give orientation.

Design as a Skill
The versatility of the program offers students the opportunity to develop an individual profile as a communication designer. In addition, the mandatory internship and a semester abroad broadens the personal

horizon of experience in real-world-practice and cultural prowess. All in all, the program enables students to work in a wide range of communication and media fields of culture, education, technology and business.

Design Education in Transition
The Master's Degree in Information Design is a consecutive course of study — that is, it builds on the knowledge gained during a bachelor's degree in design or a design-related field.

The program prepares ambitious and scientifically interested designers for the new demands of a society that is constantly changing. The Würzburg master model is interdisciplinary. It will help students gain the knowledge, skill, vision, and reflection criticality needed in senior positions — be it in companies, agencies and institutions or for self-employment.

The Würzburg Master Model: An Individual Topic, Proactive and Interdisciplinary
The critical debate in design begins with the recognition of a problem. For this reason, students apply with an individual topic, which is then, over the entire study period, refined in close consultation with our teaching-staff. The field of research can come from all sectors of society, culture, science or industry. The focus is on the relevance and independence of the project.

The special feature of the Würzburg model is the interdisciplinary exchange with faculties, institutes and other scientific institutions that are thematically suited for the chosen project. The students attend lectures in project-related specializations, institutes or universities in order to qualify as much as possible.

At the end of the course, a solution to the chosen problem is created, which is trend-setting in theory and practice. Not only as a formal answer to a generally known task, but as a proactive design service with completely new and far-reaching potentials.

Research with and Through Design
As a student, you combine design and research with the goal of further developing the common design process in a field of friction between theory and practice. We understand research as a process of reflection, visualization, and elucidation of complex issues - and also, when applied, as a method for developing a better design result.

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BACHELOR/MASTER
KOMMUNIKATIONSDESIGN

Wir bieten ein breit gefächertes Studienangebot mit den Lehrgebieten Grafik-Design, Typografie, Bewegtbild, Illustration, Fotografie, Interaktive Medien und Gestaltung im Raum. Die Studierenden haben den Freiraum, sich je nach Neigung und Begabung in den verschiedenen Bereichen auszuprobieren und sich je nach Interesse zu spezialisieren oder interdisziplinär zu arbeiten. Unser Angebot orientiert sich an den Erfordernissen der modernen Kommunikationspraxis, in der sich die Disziplinen zunehmend vernetzen.

Design als Standpunkt
Dabei geht es in unserem Ansatz um mehr, als gestalterische Methoden und Werkzeuge zu beherrschen, also layouten, fotografieren, zeichnen, animieren, ausstellen und illustrieren zu können. Gestalter benötigen auch die Fähigkeit, Problemstellungen zu erkennen, vorwegzunehmen, zu reflektieren und Lösungen zu konzipieren. In diesem Zusammenhang ist es wichtig, Vergangenheit, Gegenwart und Zukunft unserer Gesellschaft im Kontext der Gestaltung theoretisch und philosophisch zu betrachten. Gemeinsam schulen wir den Blick für relevante Themen und zukünftige Entwicklungen. Konzeptionelles Denken und gestalterisches Handeln tragen somit dazu bei, durch Kommunikation und Information die Welt zu verstehen, komplexe Zusammenhänge begreifbar zu machen und Orientierung zu geben.

Design als Kompetenz
Die Vielseitigkeit des Studiums bietet die Möglichkeit, ein individuelles Profil als Kommunikationsdesigner zu entwickeln. In Praxis- und Auslandssemester werden der persönliche Erfahrungshorizont in Praxis und kulturellem Austausch erweitert. Insgesamt befähigt das Studium dazu in den verschiedensten Kommunikations- und Medienbereichen von Kultur, Bildung, Technologie und Wirtschaft tätig zu sein.

Designausbildung im Wandel
Der Masterstudiengang Informationsdesign ist ein konsekutiver Studiengang – d.h., er baut auf die Kenntnisse auf, die Sie in einem Bachelor-Studium im Bereich Design/ Gestaltung erworben haben.

Der Studiengang bereitet ambitionierte und wissenschaftlich interessierte Gestalterinnen und Gestalter auf die neuen Anforderungen einer Gesellschaft vor, die sich ständig verändert. Das Würzburger Mastermodell ist interdisziplinär angelegt. Er unterstützt Sie dabei, sich das Wissen, das Können, den Weitblick sowie die Reflexions- und Kritikfähigkeit anzueignen, die Sie in leitenden Positionen brauchen – sei es in Unternehmen, Agenturen und Institutionen oder für die Selbständigkeit.

Das Würzburger Master-Modell: Eigenes Thema, Proaktiv und Interdisziplinär
Die kritische Auseinandersetzung im Design beginnt mit dem Erkennen einer Problemstellung. Aus diesem Grund bewerben Sie sich mit einem eigenen Thema, das Sie dann, über die gesamte Studiendauer, in enger Abstimmung mit Ihren Betreuern bearbeiten. Ihr individueller Projektansatz kann aus allen Bereichen unserer Gesellschaft, aus Kultur, Wissenschaft oder aus der Industrie kommen. Wichtig ist die Relevanz und die Eigenständigkeit Ihres Vorhabens.

Das Besondere am Würzburger Modell: der interdisziplinäre Austausch mit Fakultäten, Instituten und anderen wissenschaftlichen Einrichtungen, die thematisch zum gewählten Vorhaben passen. Sie besuchen dafür Vorlesungen in projektnahen Studienschwerpunkten, Lehrstühlen oder Hochschulen, um sich inhaltlich bestmöglich zu qualifizieren.

Am Ende des Studiums entsteht eine Lösung Ihrer selbst gewählten Problemstellung, die in Theorie und Praxis richtungsweisend ist. Also nicht nur eine formale Antwort auf eine im Prinzip bekannte Aufgabenstellung, sondern eine proaktive Designleistung mit ganz neuen und weitreichenden Potenzialen.

Forschung Mit und Durch Design
Im Studium verbinden Sie Gestaltung und Forschung mit dem Ziel, den klassischen Entwurfsprozess im Spannungsfeld zwischen Theorie und Praxis weiterzuentwickeln. Forschung verstehen wir sowohl als Prozess der Reflexion, Sichtbarmachung und Aufklärung komplexer Sachverhalte – und auch, ganz angewandt, als Methode für die Entwicklung eines besseren Designergebnisses.

KONRAD BAUMANN
AUSTRIA

MEDIA AND DESIGN EDUCATION AT FH JOANNEUM

FH Joanneum University of Applied Sciences offers design education since it was founded in 1995. Our bachelor and master degree level education in Industrial Design focuses on the design of transportation vehicles and industrial products. In 1999 it was extended by our programme in Information Design covering a very broad range of topics and fields like communication design, media design, interaction design, user experience design and exhibition design. Since then the disciplines were complemented by master's degrees in Exhibition Design as well as Communication, Media, Sound and Interaction Design, bachelor's in journalism and Public Relations, a master in Content Strategy, and part-time study programmes in Public Communication, Technical Documentation as well as Visual Communication and Image Management.

Our education is project-based to a large extent, with students working on practical assignments. A considerable part of our lecturers and supervisors are external specialists like designers, artists, scientists, and consultants. We work in close collaboration with local institutions both from the cultural field and industry, including the *Design Austria* professional association, and several design studios. Every year a team of our students provides a new visual identity for the design-related public events in the month of May organised every year by the *Creative Industries Styria*, the design related professional association of our province of Styria.

The author has worked and taught full-time with FH Joanneum since 2000. His seminars and lectures include Usability Testing, User-Centred Design, User Interface Design, and User Experience Design, as well as User-Interaction and Evaluation of Exhibitions and Human Interaction Design for graduate students of eHealth focusing on medical informatics and healthcare management.

Graz is a vibrant town of 300.000 inhabitants with a historic city centre hosting five universities with more than 50.000 students, a hub of high-tech industry as well as tourism and cultural events. It is situated at the Eastern end of the Alps around two driving hours South of Vienna. Graz was *Cultural Capital of Europe* in 2003 and has been awarded the permanent title of *UNESCO City of Design* in 2011.

Example Education Project

Between 2015 and 2017 we were assigned by the Graz Medical University Hospital to make two information videos for patients. The main target group are children aged 4 to 10 who have to be treated in hospital. However, other important target groups are parents, grandparents and caregivers as well as the hospital staff itself.

Our first activity in both projects was a research phase where we collected information from the medical domain as well as user expectations and requirements. Students of Interaction Design and eHealth carried out some field research using the methods of observation and contextual interviews with patients and experienced hospital staff. They also collected examples of best practice and summarised their findings in a document presented to all stakeholders and client representatives. We proposed a blended approach of consisting of documentary footage, an animated character superimposed onto the footage, complemented by fully 2D-animated sequences for some medical processes.

We assembled a multidisciplinary team of 10 media design students skilled in script writing, filming, music and sound design, animation, video editing, and post-production. We developed the script in several iteration cycles and in close collaboration with the client representatives and had it released again by the client management. We complemented our team of students with two external specialists: an experienced actor, voice artist and off-text speaker from Germany and a graphic designer and cartoon artist from Ukraine. Together with them we set the foundation for the main character, a talking cartoon fox, guiding the audience through the video and explaining the diagnostic process and medical treatments.

After developing the character in several moods and poses it was split up in body elements that could be used for 2D animation. It is important to mention that our character was beautifully drawn, but for reasons of limited time and budget we decided to use a quite simple way of animation. This decision proved to be right since we only received positive feedback from the client side and audience.

As a next step the external voice artist made the audio recording. We had it reviewed by the clients and improved it before it was finally released by the stakeholders, as we did with every important step of our design process. We used the voice audio recording as a basis for defining the timing of our video.

For filming we were allowed to use the original rooms at the hospital. Our client representative managed the appearance in the right sequence of several children and families, doctors and medical staff. One of our students simultaneously coordinated the film crew. Filming was completed within three days for each one of the videos. The first film explains the preparation of children who will be treated by surgery, while the second film is about dental treatment and care for children.

The participants did not have to speak any pre-defined text. They just acted like in the natural situation. There was some freedom for spontaneous actions which we occasionally included in the video. Thus our approach of film directing is a kind of mix between fictional storytelling and what would have been used in a documentary.

In the next phase we animated our fox character and placed him in the scenes where appropriate. Our actors don't directly interact with the fox character, which again made our production a lot easier. The fox explains the treatment in most of the scenes, occasionally flips the pages and sometimes only speaks from the off.

As a last step our musicians and sound designers composed or rather improvised the music and generated some special sound effects while watching the final film. Since all the audio is custom-made we did not have to pay any licence fees for music.

In the credit section of each film we list all names of our around 50 participants, production team members and stakeholders. In parallel we show some still images from the film to make it more pleasant for children and enhance the educational effect by repeating some of the important messages.

Our character named *Fredi Fuchs* (*fox*) and both films were soon appreciated by the audience, the clients and the hospital staff. The videos are shown two times per day in the internal TV channel of the hospital. Also they are available on a video platform and on the hospital's website.

The URL for the videos are provided to the patients on small leaflets with a *QR code*. The beneficial effect of the videos on patient satisfaction and trust has been measured in a small scientific study with 30 children carried out by an *eHealth* student within his master thesis.

This is a typical example of a practice-related client project like those we regularly carry out with student participation. In another project we redesigned the user interface for waste processing machinery developed by a local industry partner and summarised the results in a printed style guide. We also contributed as scientific project partners in a funded project building an infrastructure and developing the service design for electric car sharing in the town of Graz. All of these projects and accompanying seminars are also available for participation to our incoming students within the ERASMUS programme.

AT

MEDIEN- UND DESIGNAUSBILDUNG AN DER FACHHOCHSCHULE JOANNEUM

Seit ihrer Gründung im Jahr 1995 wird an der Fachhochschule Joanneum ein Ausbildungsschwerpunkt in der Fachrichtung Design angeboten. Unser Bachelor- und Masterstudiengang in Industriedesign hat die Schwerpunkte Transportation- und Fahrzeugdesign sowie Gestaltung von Industrieprodukten. Im Jahr 1999 wurde dieser Schwerpunkt durch den Studiengang Informationsdesign erweitert, welcher eine sehr breite Palette von Fächern wie Kommunikations-, Medien- und Interaktionsdesign, User Experience und Ausstellungsdesign abdeckt. Seither haben wir diese Fächer auch ergänzt durch Masterstudiengänge in Ausstellungsdesign sowie *Communication, Media, Sound and Interaction Design*, einem Bakkalaureatsstudiengang Journalismus und Public Relations, einem Master in Contentstrategie und berufsbegleitenden Lehrgängen in Public Communication, Technischer Dokumentation und Visueller Kommunikation und Bildmanagement.

Unsere Ausbildung ist zum Großteil projektbezogen, sodass die Studierenden an praktischen Aufgabenstellungen arbeiten. Ein beträchtlicher Teil unserer Vortragenden und BetreuerInnen sind externe SpezialistInnen wie zum *Beispiel Designer*, Künstlerinnen, Wissenschaftler und Beraterinnen. Wir arbeiten eng mit lokalen Fachorganisationen aus dem Kulturbereich und aus der Industrie zusammen, wie zum Beispiel dem Berufsverband *Design Austria* und zahlreichen Designstudios. Jedes Jahr gestaltet ein Team unserer Studierenden eine neue visuelle Identität für die öffentlichen Veranstaltungen im Rahmen des Designmonats, der jedes Jahr im Mai von der Fachvereinigung *Creative Industries Styria* der Region Steiermark organisiert wird.

Der Autor arbeitet und lehrt seit 2000 hauptberuflich an der FH Joanneum. Seine Seminare und Lehrveranstaltungen umfassen Usability Testing, User-zentriertes Design, User Interface Design und User Experience Design, sowie User-Interaktion und Evaluierung von Ausstellungen und Human Interaction Design für Masterstudierende in eHealth, also im Bereich der medizinischen Informatik und des Managements im Gesundheitswesen.

Graz ist eine pulsierende Stadt mit 300.000 Einwohnern mit einem historischen Stadtkern. In Graz sind fünf Universitäten und Hochschulen mit insgesamt über 50.000 Studierenden angesiedelt, sowie zahlreiche High-Tech-Unternehmen, Tourismusbetriebe und Kulturveranstaltungen. Es liegt am Ostrand der Alpen ungefähr zwei Autostunden südlich von Wien. Graz war *Europäische Kulturhauptstadt* im Jahr 2003 und bekam 2011 den permanenten Titel einer *UNESCO City of Design* verliehen.

Beispielhaftes Projekt aus der Lehrtätigkeit
In den Jahren 2015 und 2017 durften wir im Auftrag der Grazer Universitätsklinik zwei PatientInnen-Informationsfilme gestalten und umsetzen. Die Zielgruppe sind Kinder im Alter zwischen vier und zehn Jahren, die auf eine Behandlung im Spital vorbereitet werden sollen. Gleichzeitig richten sich die Filme aber auch an deren Eltern, Großeltern und BetreuerInnen sowie an das Personal der Universitätsklinik.

Unsere erste Aktivität in beiden Projekten war eine Analysephase, in der die medizinische Fachrichtung und die Erwartungen und Bedürfnisse der Nutzungs- und Zielgruppen erhoben wurden. Studierende der Master Interaktionsdesign und *eHealth* führten umfangreiche Feldforschung durch. Sie bedienten sich dabei der Methoden Beobachtung und kontextuelle Befragung von PatientInnen sowie erfahrenen MitarbeiterInnen der Klinik. Sie sammelten auch Beispiele für besonders gut gelungene vergleichbare Filme und fassten ihre Ergebnisse in einem Dokument zusammen, welches sie allen Verantwortlichen seitens des Kunden präsentierten. Unser Vorschlag war ein Stilmix, bei dem wir in gefilmte Szenen eine animierte Figur einbauen, während bestimmte medizinische Abläufe in gänzlich zweidimensional animierten Szenen dargestellt werden.

Wir stellten ein multidisziplinäres Team von zehn Studierenden des Mediendesigns zusammen, so dass insgesamt alle nötigen Fähigkeiten wie Drehbuch, Kamera, Musik und Sound-Design, Animation, Filmschnitt und Postproduktion vorhanden waren. Wir entwickelten das Drehbuch in zahlreichen Iterationsschleifen und in enger Zusammenarbeit mit den Kunden. Es wurde ebenfalls von den Verantwortlichen freigegeben. Unser Studierendenteam wurde durch zwei externe Spezialisten ergänzt: Ein erfahrener Schauspieler, Sprecher und Stimmkünstler aus Deutschland und eine Grafikdesignerin und Cartoon-Künstlerin aus der Ukraine. Zusammen mit ihnen wurde die Grundlage für die Hauptfigur des Films geschaffen, ein sprechender Trickfilm-Fuchs, der das Publikum durch den Film führt und dabei die Abläufe bei Diagnose und medizinischer Behandlung erklärt.

Die Figur wurde in mehreren Positionen und Stimmungen ausgearbeitet. Anschließend wurde der Körper in Elemente unterteilt, die bei der 2D-Animation bewegt werden sollten. Dabei wurde bewusst entschieden, dass die Figur zwar sehr sorgfältig gezeichnet, aber aus Zeit- und Kostengründen nur relativ einfach animiert werden sollte. Diese Entscheidung erwies sich als richtig, da wir von Seiten der Kunden und des Publikums durchwegs positive Rückmeldungen erhielten.

Im nächsten Schritt machte der Sprecher die Tonaufnahme, welche von unseren Kunden begutachtet, von uns verbessert und schließlich wie jeder wichtige Schritt im Designprozess von den Verantwortlichen freigegeben wurde. Die Tonaufnahme wurde als Basis für den genauen zeitlichen Ablauf des Films verwendet.

Für die Filmaufnahmen durften wir die Originalschauplätze an der Klinik verwenden. Die Projektverantwortliche seitens des Kunden organisierte für die Aufnahmen die zeitliche Abfolge der Auftritte von zahlreichen Kindern und ihren Familien, Ärztinnen und Ärzten, medizinischem und technischem Personal. Eine Studentin koordinierte gleichzeitig das Filmteam der FH Joanneum. Die Aufnahmen fanden an jeweils drei Tagen pro Film statt. Der erste Film erklärt die Vorbereitung von Kindern auf eine Operation, während der zweite Film dem Thema Zahnbehandlung im Spital und Zahnpflege bei Kindern gewidmet ist.

Die TeilnehmerInnen mussten keinen vorher definierten Text sprechen. Sie verhielten sich weitgehend natürlich als wären sie in der jeweiligen Situation. Daher gab es eine gewisse Freiheit für spontane Aussagen oder Handlungen, die gelegentlich auch in den Film übernommen wurden. Unser Ansatz in der Filmregie ist also eine Mischung zwischen dem Erzählen einer fiktionalen Geschichte und der Regie eines Dokumentarfilms.

In der nächsten Projektphase wurde unsere Fuchs-Figur animiert und in die Szenen eingebaut, wo sie benötigt wurde. Unsere Schauspieler interagieren nie direkt mit dem Fuchs, was unsere Produktion ebenfalls sehr vereinfachte. In den meisten Szenen erklärt Fredi Fuchs die Behandlung. Manchmal blättert er Seiten um und manchmal spricht er nur aus dem Off.

Als letzten Schritt komponierten oder besser improvisierten unsere Sound-Designer die Filmmusik und generierten einige Toneffekte direkt über den fertigen Film. Da wir die gesamte Vertonung selbst anfertigten, waren keine Lizenzgebühren fällig.

Im Abspann des jeweiligen Films zeigen wir die Namen aller rund 50 Mitwirkenden, des Produktionsteams und der Verantwortlichen. Parallel dazu zeigen wir einige Standbilder aus dem Film, damit es auch den Kindern Spaß macht und durch die Wiederholung der Lerneffekt verstärkt wird.

Unsere Hauptfigur namens *Fredi Fuchs* und die beiden Filme wurden vom Publikum, den PatientInnen, den Kunden und dem Personal der Klinik sofort positiv aufgenommen. Die Videos werden seither zweimal täglich im internen Klinikfernsehen gezeigt. Sie sind auch auf einer Videoplattform und auf der Website der Klinik verfügbar. Die Internetadresse zu den Filmen wird den Patienten auch auf Kärtchen mithilfe von *QR-Codes* kommuniziert. Der positive Effekt der Videos auf Zufriedenheit und Vertrauen seitens der Patienten wurde von einem *eHealth*-Studenten im Rahmen seiner Masterarbeit in Form einer kleinen wissenschaftlichen Studie mit 30 Kindern nachgewiesen.

Dies ist ein typisches Beispiel für eines der praxisbezogenen Kundenprojekte, die wir laufend mit Studierenden durchführen. In einem anderen Projekt haben wir die Benutzerschnittstellen für die von einem lokalen Industriepartner entwickelten Abfallbearbeitungsmaschinen neu gestaltet und die Resultate in einem gedruckten Styleguide dokumentiert. Wir waren auch wissenschaftliche Projektpartner in einem geförderten Projekt, in dem die Infrastruktur und die Dienstleistungsgestaltung (*Service Design*) für Carsharing mit Elektroautos in der Stadt Graz entwickelt wurde. All diese Projekte und die begleitenden Seminare stehen auch unseren Gaststudierenden, die uns im Rahmen des ERASMUS+ programms besuchen, zur Teilnahme zur Verfügung.

THE IMPORTANCE OF WORKSHOPS IN GRAPHIC DESIGN EDUCATION

Hacettepe University was founded by Prof. Dr. İhsan Doğramacı in 1954 as part of the Ankara University Faculty of Medicine. The foundation stone of the university was laid in 1957 with the Child Health Institute and Hospital, which began its training, education and research activities and public services in 1958. Since 1982 the university was further expanded in time with the establishment of new departments & faculties and continue the activities with 14 Faculties, 14 Institutes, 2 Colleges, 1 Conservatory, 5 Vocational Schools and 105 Research and Application Centers. The university have 5 campuses; Sıhhiye, Beytepe, Beşevler, Polatlı and Sincan, and a total of 40.683 students. Hacettepe University, designated as a *research university* by the Council of Higher Education in 2017, continues to contribute to social development and universal values in the fields of science, technology and arts as one of the leading universities of Turkey.

Hacettepe University Faculty of Fine Arts started active education with the Department of Painting, Department of Sculpture and Graphics, Ceramics and Glass branches of Applied Arts Programme in 1983. Having its first alumni in June 1987, the Department Program of Interior Architecture and Environmental Design of the faculty of Applied Arts was established and started its education in the academic year 1985-1986.In addition, the Elective Courses Coordinator is established within the faculty and other faculty students are given elective courses in Plastic Arts, Photography, Cinema-TV. The faculty,

which has universal ideas and values, has a mission to educate contemporary, creative and free individuals who will contribute to art and culture of the country and the world through arts. The vision is to be an educational institution that pioneers in the effective and widespread societies of art. In this context, *Hacettepe Art Museum*, which was established in Hacettepe University Sıhhiye Campus in 2005 has a collection of outstanding paintings, sculptures, ceramics and original prints. The museum become a centre of attraction with qualified collections over time, underscoring the prestige of the artist and artistic production of the faculty.

Graphic Department

Graphic Department was founded as a part of Department of Applied Arts in 1983 and started education by taking undergraduate students to Graphic Arts programme and in continuation with graduate programmes (master and proficiency in art) in 1983-1984 semester. Today, the Graphic Department built up with 18 academic staff (3 professors, 3 associate professors, 3 assistant professors, 1 lecturer, 4 research assistants, 4 part-time lecturers) in a large scale of design profession and giving lectures to 164 students at undergraduate, 147 students at graduate level.

The undergraduate programme of the Graphic Department consists of theoretical and practical courses. For four years, students specialize in the various disciplines of graphic design throughout the training by getting both theoretically courses and practically studios which focus on creativity and technical competence. The Department is built up with design and application studios as well as computer, animation, new media, design, photography and video graphics studios. Our students are trained with a contemporary education system which they can practice on a wide range of skills including visual identity studies, typography and type design, illustrations, publication design, packaging, advertisement, web and interface design, interactive design, animation design and video production.

Courses in the Graphic Department Undergraduate Programme are divided into groups as compulsory and elective. Apart from the courses they have taken from the department, the students can also take the courses from other departments and faculties which will contribute to their fields. Elective courses for compulsory electives and specialization fields are also opened in the department. The first two years are compulsory and common compulsory courses are intensive, and the third and last year compulsory courses as well as departmental

elective courses are selected. All courses and their universal (theoretical/practical) credits, ECTS information can be found in Hacettepe University Bologna Information Package[1]. As an educational sum of Undergraduate Graphics Programme; in 1st and 2nd year, students get the courses (Basic Design, Drawing, Photography, Basic Information and Communication Technologies, General History of Art, Visual Communication, Modelling, Computer Graphics, Typography, etc.) that built up the theoretical, practical, technical fundamentals of Graphic Design. In 3rd year, students take specific courses (Advertising Design, Experimental Typography, Graphic Studio, History of Graphic Design, Publication Design, Illustration, Animation, Video Editing, Concept Design, etc.) in different areas of their next year profession before graduation. In 4th year compulsory courses (Graphic Studio, Design Critics, Portfolio, Internship, Graduation Project, etc.) are supported by elective courses (Contemporary Photography, Illustration, Animation, Video Editing, Interaction Design, 3D Design, Graphic Design Theories, Digital Game, Interface Design, etc.) up to their interest and relevant to graduation projects. Graphic Department students must successfully complete 240 ECTS (141 national credits) in a total of 8 semesters with compulsory and elective courses. At the end of 4 years education they graduate with Bachelor's Degree in Graphic Design degree. To become an undergraduate student of Graphic Department, the candidates who get the requested score from Undergraduate Placement Exam have a chance to apply Skill Exam of Faculty of Fine Arts in Hacettepe University. Skill exam stages could be variable up to the departmental decisions but mainly consists of evaluation of figure drawing (one hour) and imaginary drawing (one hour). After achievement in these stages, candidates have to be successful at the departmental field exam.

Compared to the art field, the field of design is extremely dynamic, in a very rapid development and the old boundaries between art & design completely disappeared in these days. However the names; graphic, graphic design, communication design or visual communication design reflect this change in time, basically the present graphic undergraduate education is constitutively based on the techniques, methods and technologies of visual communication. As a vision of department, adapting sensitively to this development & change and reflecting it quickly on the curriculum of the education system is the main goal. During the undergraduate education programme, department's aim is to educate the students as the future graphic designers and artist candidates developing research,

creative, cultural, and aesthetic values of the society through art and graphic design. Our graduate programmes, with the organization of national and international events and projects through dynamic, innovative attitude academicians and qualified field experts which take our department's position to a leading art and design institution in this area, also have the responsibility to raise the future academicians of our country. Furthermore, Graphic Department is giving great importance to international cooperation and exchanges in the mean of design education. Especially our active ERASMUS mobility agreements (student, internship and staff) with partner universities contribute to creating networks, exchanging knowledge and experience, emphasizing bonds between higher education institutions of different cultures.

1 akts.hacettepe.edu.tr/index.php

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GRAFİK TASARIM EĞİTİMİNDE ATÖLYELERİN ÖNEMİ

Hacettepe Üniversitesi, 1954 yılında Ankara Üniversitesi Tıp Fakültesine bağlı olarak Prof. Dr. İhsan Doğramacı tarafından kurularak, 1957'de Çocuk Sağlığı Enstitüsü ve Hastanesi olarak çalışmaya başlamış ve 1958 yılında da eğitim, öğretim, araştırma çalışmalarına ve kamu hizmetine geçmiştir. 1982 yılından itibaren 4 Fakülte, 14 Enstitü, 2 Yüksekokul, 1 Konservatuvar, 5 Meslek Yüksekokulu, 105 Araştırma ve Uygulama Merkezi ile faaliyetlerini sürdürmektedir. Sıhhiye, Beytepe, Beşevler, Polatlı ve Sincan olmak üzere toplam 5 yerleşkede, 40683 öğrencisine eğitim vermektedir. 2017 yılında YÖK tarafından araştırma üniversitesi olarak belirlenen Hacettepe Üniversitesi ülkemizin önde gelen üniversitelerden biri olarak bilim, teknoloji ve sanat alanlarında toplumsal kalkınmaya ve evrensel değerlere katkılarını sürdürmektedir.

Hacettepe Üniversitesi Güzel Sanatlar Fakültesi, 1983-1984 eğitim-öğretim yılında Resim, Heykel Bölümleri ile Uygulamalı Sanatlar Bölümünün Grafik, Seramik ve Cam Ana Sanat Dallarında eğitim ve öğretime başlamıştır. İlk mezunlarını Haziran 1987'de veren fakültenin Uygulamalı Sanatlar Bölümüne bağlı İç Mimari ve Çevre Tasarımı Ana Sanat Dalı ise; 1985-1986 ders yılında eğitim-öğretime başlamıştır. Ayrıca fakültenin bünyesinde Seçmeli Dersler Koordinatörlüğü kurulmuş ve diğer fakülte öğrencilerine seçmeli Plastik Sanatlar, Fotoğraf, Sinema-TV dersleri verilmektedir. Evrensel düşünce ve değerlere sahip, ülke ve dünya kültürüne sanat yoluyla katkıda bulunacak çağdaş, yaratıcı, özgür bireyler yetiştirmeyi misyon edinen fakülte, Uluslararası düzeyde tercih edilen, yetiştirdiği yaratıcı bireylerle sanatın toplumda etkin ve yaygın konuma gelmesinde öncülük eden bir eğitim kurumu olmayı vizyon olarak belirlemiştir. Bu bağlamda 2005'te Hacettepe Üniversitesi bünyesinde kurulan resim, heykel, seramik ve özgünbaskı alanlarından seçkin yapıtların toplandığı ve zaman içerisinde nitelikli bir üniversite koleksiyonu haline gelen *Hacettepe Sanat Müzesi* fakültenin sanatçıya ve sanatsal üretime gösterdiği saygının altını çizmektedir.

Grafik Bölümü
1983 yılında kurulan Grafik Bölümü, 1983-1984 eğitim-öğretim yılında Uygulamalı Sanatlar Bölümü'ne bağlı Grafik Anasanat Dalı olarak ilk lisans öğrencilerini alarak eğitim ve öğretime başlamış, aynı yıl yüksek lisans ve sanatta yeterlik/doktora programlarını da açan Grafik Anasanat Dalı halen bu programlarını sürdürmektedir. Grafik Bölümü, 3 Profesör, 3 Doçent, 3 Yardımcı Doçent, 1 Öğretim Görevlisi, 4 Araştırma Görevlisi ve 4 Ek Öğretim Görevlisi olmak üzere 18 akademik personel ile lisans düzeyinde 164, Yüksek Lisans ve Sanatta Yeterlik düzeyinde 147 öğrenciye hizmet vermektedir.

Grafik Bölümü'nün lisans programı, kuramsal ve uygulamalı derslerden oluşmaktadır. Öğrenciler dört yıl süresince gerek kuramsal gerekse uygulamalı atölyelerde yaratıcılığa ve teknik yeterliliğe yönelik olarak aldıkları eğitim boyunca grafik tasarımın çeşitli disiplinlerinde uzmanlaşmaktadırlar. Grafik Bölümü'nde tasarım ve uygulama atölyelerinin yanı sıra, bilgisayar, animasyon, yeni medya, desen, fotoğraf, video grafik atölyeleri bulunmaktadır. Öğrencilerimiz görsel kimlik tasarımı, tipografi ve yazı tasarımı, illüstrasyon, yayın tasarımı, ambalaj tasarımı, reklamcılık, web ve arayüz tasarımı, interaktif tasarım, animasyon tasarımı ve video prodüksiyon gibi geniş yelpazedeki becerilerini geliştirebilecekleri çağdaş bir sistemde eğitim almaktadır.

Grafik Bölümü Lisans programında dersler zorunlu ve seçmeli olarak gruplara ayrılır. Öğrenciler bölüm içinden aldıkları dersler dışında, diğer bölüm ve fakültelerden de alanlarına yönelik katkı sağlayacak havuz derslerinden alabilmektedir. Bölüm içinde ayrıca zorunlu seçmeli ve uzmanlık alanlarına yönelik seçmeli dersler açılmaktadır. Birinci ve ikinci sınıfta ön koşullu dersler bulunmaktadır. İlk iki sene zorunlu ve ortak zorunlu dersler yoğunluktadır, üçüncü ve son yıl zorunlu derslerin yanısıra bölüm seçmeli dersleri seçilmektedir. Tüm dersler ve evrensel (teorik / pratik) kredileri, AKTS bilgileri Hacettepe Üniversitesi Bologna Bilgi Paketi'nde bulunabilir[1].

Grafik Programındaki Lisans eğitimine ait derslerin genel yapısı şu şekildedir; 1. ve 2. yılında, grafik tasarım temellerine ait teorik, pratik, teknik dersleri alan öğrenciler (Temel Tasarım, Çizim, Fotoğraf, Temel Bilgi ve İletişim Teknolojileri, Genel Sanat Tarihi, Görsel İletişim, Modelleme, Bilgisayar

Grafiği, Tipografi vb.), 3. yılda mezuniyet öncesinde gelecek yıla hazırlık niteliğinde özel alanlara ait dersleri (Reklam Tasarımı, Deneysel Tipografi, Grafik Stüdyosu, Grafik Tasarım Tarihi, Yayın Tasarımı, İllüstrasyon, Animasyon, Video Düzenleme, Konsept Tasarım, vb.) alırlar. 4. yılda ise zorunlu dersler (Grafik Stüdyosu, Tasarım Eleştirisi, Portfolyo, Staj, Mezuniyet Projesi vb.), ilgi alanlarına ve mezuniyet projelerine uygun seçmeli dersler (Çağdaş Fotoğraf, İllüstrasyon, Animasyon, Video Düzenleme, Etkileşim Tasarımı, 3 Boyutlu Tasarım, Grafik Tasarım Kuramları, Sayısal Oyun Tasarımı, Arayüz Tasarımı vb.) ile desteklenmektedir.

Grafik Bölümü öğrencileri zorunlu ve seçmeli dersler olmak üzere toplam 8 yarıyılda 240 AKTS krediyi başarıyla tamamlamalıdırlar. 4 yıllık lisans eğitiminin sonunda Grafik Tasarımcı derecesi ile mezun olurlar. Grafik Bölümü lisans öğrencisi olmak için, Lisans Yerleştirme Sınavından istenen puanı alan adayların Hacettepe Üniversitesi Güzel Sanatlar Fakültesi Yetenek Sınavına girmesi ve başarılı bulunması gerekmektedir. Yetenek Sınavı ilk aşamada canlı model çizimi (bir saat) ve hayali çizim (bir saat) değerlendirmesini içerir. Bu sınavda başarıya ulaşan adaylar, ikinci aşamada bölüm sınavında istenilenleri yerine getirerek başarılı olmaları durumunda bölüm öğrencisi olmaya hak kazanırlar.

Sanat alanına nazaran, tasarım alanı son derece dinamik ve çok hızlı bir gelişim ve değişime sahiptir. Üstelik günümüzde sanat ve tasarım alanlarının arasındaki eski sınırlar tamamen erimiş ve kalkmıştır. Geçmişten bugüne grafik, grafik tasarım, görsel iletişim tasarımı veya iletişim tasarımı adlandırmaları bu değişimi yansıtsa da, grafik lisans eğitimi temelde görsel iletişimin teknik, yöntem ve teknolojilerine bağlıdır. Bölüm olarak vizyonumuz, bu değişim ve gelişime karşı duyarlı bir tepki vererek uyum sağlamak, bunu hızlıca eğitim ve öğretim müfredatına yansıtmaktır. Grafik Bölümü, eğitim-öğretim programı süresince grafik tasarımcısı ve sanatçı adayı öğrencilerini, çalışma alanlarına giren konularda araştırıcı, yaratıcı, kültürlü, toplumun estetik değerlerini sanat ve grafik tasarım yoluyla geliştiren tasarımcılar olarak yetişmelerini amaçlar. Dinamik, yenilikçi bir tavır ve tutumla seçkin ve nitelikli alan uzmanları ve akademisyenler sayesinde yapılan ulusal ve uluslararası etkinliklerle ilinde, yöresinde, ülkesinde ve dünyada öncü, cazibe merkezi ve yönlendirici bir sanat ve tasarım kurumu olmak ve akademisyen yetiştirme misyonuyla bu ışığı ülke geneline yaymaktır. Ayrıca, Grafik Bölümü tasarım eğitimi anlamındaki uluslararası işbirliğine ve değişimlere büyük önem vermektedir. ERASMUS anlaşması bulunan üniversiteler ile yapılan eğitim alma/verme hareketlilikleri (öğrenci, staj ve personel) ile, farklı kültürlere ait yükseköğretim kurumları arasındaki bağları vurgulayarak, iletişim ağı oluşturma, bilgi ve deneyim alışverişine katkıda bulunmaktadır.

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1 akts.hacettepe.edu.tr/index.php

OUT OF THE SHADOWS: INDUSTRIAL DESIGN AT ESAD.CR

The School of Arts and Design (ESAD.CR) is a School of the Polytechnic Institute of Leiria, founded in 1989 in the former spa town of Caldas da Rainha, a city with an immense artistic and cultural heritage. Currently, the town is undergoing a process of change, resolute in becoming a creative city in 2020, beginning to be an attractive place for many alumni, artists and designers that in a notable way contribute to the formation of a thriving creative environment.

ESAD.CR promotes teaching methodologies focused on individual creativity and project-based learning, stimulating the spirit of free experimental research. The school has a wide-range of technological facilities with several free-access workshops, studios and laboratories, namely an audiovisual and multimedia studio, digital and graphic printing, silkscreen and print-making, wood and metal, ceramic and glass workshops, 3D prototyping lab and a photography studio.

Ranging from companies to reference cultural institutions, such as museums or theatre halls, the school has strong links with regional and national partners, aiming at the development of collaborative projects with real impact in society. Every year, the school and its students organize several artistic and design events with the purpose of presenting to the community the works developed by the final courses. Its teachers and lecturers, well-known by the artistic and design community, have been distinguished and acknowledged with more than 250 national and international awards from the most notable artistic and cultural institutions.

The Industrial Design Degree is part of the educational offer of ESAD.CR, providing its graduates with the necessary skills to prototype, test and implement their ideas into products, both material and conceptual. The teaching methodologies, orientated towards obtaining prototyped results, allows the student to develop final products, close to real production scenarios, which enables the development of a critical awareness about the role of the designer in a globalized world.

It became much easier to gain access to information globally in the late 1990s, and, while the traditional industry of the Caldas da Rainha region suffered a crisis, a growing desire for visibility and internationalisation led to the reformulation of the industrial design program. In this context the course started to establish contacts with European institutions and stimulate new partnerships under the ERASMUS programme in order to give students the challenge of working in different cultural, productive and pedagogical contexts. This strategy was initially and mainly implemented through participation in biennales and exhibitions in the European stage. These exhibitions naturally took place initially as a result of the work process developed, and which encouraged students to pursue projects they could design and build with quality. Gradually, the possibility of presenting their results became an objective in itself, which motivated a growing demand for students to produce quality results. In 2002, the industrial design course received the *Meilleure* École (or *Best School*) award at the *Saint-Etienne International Design Biennale*, attended by schools from all over Europe. This prize, won during the first steps taken by the international exhibition, paved the way to the participation in the renowned *Sallone Satelite* event in Milan in 2003, and two other exhibitions at the *Saint-Etienne Biennale* (2004 and 2006). In 2007, the course started the collaboration with other schools in Europe, such as, for example, Bolzano in Italy, followed by the *Food Landscapes* project in 2010, in partnership with ESAD de Reims in France. This project led to the participation at the international food exhibition *Salon International de l'Alimentation* in Paris later that year, and to the exhibition *Food Design: Aventures Sensibles* in 2011, also in France. During this period, the industrial design course of ESAD.CR had a regular presence in Europe. At the same time as the course participate in these events, the international visibility gained by *ExperimentaDesign Biennale* in Lisbon, where the course held regular exhibitions, helped to consolidate the school presence in the international design media. Between 2013 and 2015, *Domus* magazine found ESAD.CR's Degree of Industrial Design and Master's Degree programs to be among the best in Europe. So did *Monocle* magazine. The strategy to show only final prototypes that can be tried

during the exhibitions was a crucial element in ESAD.CR's consolidation and visibility. More than a communication strategy, its effects as a structuring element of the design process have contributed to setting the course's identity, which explores the potential of design based on technologically very simple, easy to produce goods. This exploration, simultaneously very open minded, regarding the use and meaning of objects, and very much subject to economic and technological constraints, has allowed for an innovative vision of the industry. An industry based on a network of small businesses, studios, and professionals, who have shown the capacity to create, develop, produce, and market small series of items. A new internationalisation phase began with the opening of the master's degree program in product design, based not only on the academic results presented in exhibitions but also on partnerships with exporters; and a strong presence in the international digital media which have increasingly dedicated to covering the work developed by students and alumni. Today, a community of ESAD.CR-trained designers is gradually being established in the city of Caldas da Rainha. By setting up their studios and workshops here, they not only realize their individual projects but also promote regional economic growth as they take their first steps toward developing a new creative industry model.

PT

OUT OF THE SHADOWS: DESIGN INDUSTRIAL NA ESAD.CR

A Escola Superior de Artes e Design (ESAD.CR) é uma escola do Instituto Politécnico de Leiria, fundada em 1989, na antiga cidade termal de Caldas da Rainha, uma cidade com um imenso património artístico e cultural. Atualmente, Caldas da Rainha está a passar por um processo de mudança, com vista a tornar-se numa cidade criativa em 2020. Nos últimos tornou-se um polo para muitos ex-alunos, artistas e designers que contribuem para a formação de um ambiente próspero e criativo.

A ESAD.CR promove metodologias de ensino centradas na criatividade individual e na aprendizagem baseada em projetos, estimulando o espírito da investigação livre e experimental. A escola possui uma vasta gama de oficinas, estúdios e laboratórios de acesso livre para os alunos, nomeadamente oficinas de impressão digital e gráfica, serigrafia e impressão, de madeira, de metal, de cerâmica e vidro, um laboratório de prototipagem 3D e estúdios de fotografia, audiovisual e multimédia.

Variando de empresas a instituições culturais de referência, como museus ou teatros, a escola possui fortes vínculos com parceiros regionais e nacionais, com vista ao desenvolvimento de projetos colaborativos com impacto real na sociedade. Todos os anos, a escola e seus alunos organizam diversos eventos artísticos e de design com o objetivo de apresentar à comunidade os trabalhos desenvolvidos. Muitos dos seus professores também pertencem à comunidade artística e de design, tendo sido distinguidos e reconhecidos com mais de 250 prémios nacionais e internacionais das mais notáveis instituições artísticas e culturais.

A Licenciatura em Design Industrial faz parte da oferta educativa da ESAD.CR, fornecendo aos seus graduados as capacidades necessárias para prototipar, testar e implementar as suas ideias em produtos. As metodologias de ensino, orientadas para a obtenção de objetos concretos, permitem ao aluno desenvolver produtos finais, próximos a cenários reais de produção, o que leva a uma maior consciência crítica sobre o papel do designer num mundo globalizado.

No final dos anos 90, uma maior facilidade no acesso à informação de forma global, a par com a crise na indústria tradicional da região das Caldas da Rainha, levou a que as aulas de projeto no curso de design industrial fossem reformuladas de forma a responder a uma vontade emergente de visibilidade e internacionalização. Entendeu-se que este novo caminho deveria passar pelo estabelecimento de contactos com instituições congéneres europeias, e pela dinamização de novas parcerias no âmbito do programa ERASMUS, de forma a proporcionar aos alunos o desafio de trabalhar em diferentes contextos culturais, produtivos e pedagógicos.

No início esta estratégia foi implementada essencialmente a partir da participação em bienais e exposições no espaço europeu. Estas exposições foram num primeiro momento o resultado natural do processo de trabalho desenvolvido, em que os alunos eram estimulados a prosseguir projetos que conseguissem desenvolver e prototipar com qualidade. Progressivamente, a possibilidade de expor o trabalho foi-se tornando num objetivo em si mesmo, o que motivava uma crescente procura de qualidade nos resultados obtidos pelos alunos.

Em 2002, o curso de design industrial foi reconhecido com o prémio *Meilleure École* na *Bienal Internacional de Design de Saint-Etienne*, onde participavam escolas de toda a Europa. Este prémio, ganho num momento em que se davam os primeiros passos na exposição internacional, abriu caminho à participação, em 2003, no reputado *Sallone Satelite* em Milão e a mais duas participações na *Bienal de Saint-Etienne*, nos anos 2004 e 2006. Em 2007, o curso inicia-se no desenvolvimento de projetos em parceria com outras escolas do espaço europeu, nomeadamente com a escola de Bolzano, em Itália, e mais tarde, em 2010, desenvolve o projeto *Food Landscapes* em parceria com a ESAD de Reims, em França, que culmina nesse mesmo ano com uma exposição no *Salão Internacional da Alimentação em Paris*, seguida em 2011 da exposição *Aventures Sensibles*. Durante este período a ESAD.CR afirmou uma presença regular do curso de design industrial no espaço europeu.

Paralelamente a estas participações, o crescimento da visibilidade internacional da *Bienal ExperimentaDesign* em Lisboa, onde o curso de design industrial também realizou exposições de forma regular, foi consolidando a presença do curso junto da imprensa internacional. Entre 2013 e 2015 a revista *Domus* considerou a Licenciatura em Design Industrial e o Mestrado em Design de Produto da ESAD.CR como estando entre as melhores formações em design do espaço europeu, sendo nesta questão acompanhada pela revista *Monocle*.

A estratégia de mostrar apenas protótipos finais, que podem ser experimentados durante as exposições foi um elemento central para o processo de afirmação e visibilidade do design de produto da ESAD.CR. Mais do que uma estratégia de comunicação, os seus efeitos enquanto elemento estruturante do processo de projeto contribuíram para a afirmação de uma identidade do curso, que explora o potencial do design a partir de produtos tecnologicamente muito simples e fáceis de produzir.

Esta exploração, simultaneamente muito aberta no que diz respeito à utilização e significado dos objetos, e muito condicionada por constrangimentos económicos e tecnológicos, tem vindo a proporcionar uma nova visão de indústria, construída por uma rede de pequenas empresas, ateliers e profissionais, que tem demonstrado capacidade para criar, desenvolver, produzir e comercializar pequenas séries de objetos.

Com a abertura do Mestrado em Design de Produto, iniciou-se uma nova fase de internacionalização que não assenta apenas na apresentação de resultados académicos em exposições, mas também em parcerias com empresas exportadoras e uma forte presença na imprensa digital internacional, com a publicação cada vez mais frequente do trabalho desenvolvido por alunos e ex-alunos.

Hoje está a constituir-se gradualmente na cidade de Caldas da Rainha uma comunidade de designers formados na ESAD.CR, que ao estabelecerem aqui os seus ateliers e oficinas não só viabilizam os seus projetos individuais como estimulam o crescimento económico regional e ao mesmo tempo dão os primeiros passos para o desenvolvimento de um novo modelo de indústria criativa.

CLARA ARES
SPAIN

THE LANGUAGE OF DESIGN, KEY TO A CREATIVE AND INNOVATIVE PROFESSIONAL FUTURE

IED Madrid, Istituto Europeo di Design is one of the headquarters of the IED network, which has schools in three countries: Italy, Spain and Brazil. It is the largest design campus in Madrid: it has 3 spaces (the Palacio de Altamira, IED Master and IED Innovation Lab) and has more than 20 years of teaching experience based on learning by doing: learning and doing go together from the first day of class.

In addition to a wide range of training that deals with different creative disciplines (fashion, interior, product, graphic, communication, photography, illustration, management, web applications...), students complete their experience at IED Madrid with a broad cultural programme that approaches international design referents and includes them in a global community. In this community there are also our teachers, who are active professionals, and students from more than 20 nationalities. Our students can acquire an experience outside of Spain through the ERASMUS programme, the exchange programme and if they choose a European Double Degree Programme one academic year takes place at the IED headquarters in Italy. The ERASMUS programme focuses on learning with a clear vocation of internationalisation with the aim of improving the students' educational capabilities and their formative motivation.

It promotes synergies, cooperations and mutual learning enrichment and also increases sensitivity and understanding of other cultures and countries, as well as awareness of European citizenship and identity. Every year we increase our alliances in terms of quantity

and quality, always aiming to keep improving by implementing new measures based on our past experiences and any suggestion provided by our staff and professors. In the short-run, IED aims to reinforce relations in Europe, and explore new possibilities for collaboration in specific countries such as Peru, Colombia and Mexico in South America.

In the long-term IED scope is to work deeper on cooperation initiatives in new directions, particularly towards the USA and Asia, although IED does not have any actual geographical limitation. Proof of that are several on-going. Through international mobility IED fosters the detection and enhancement of talent, and the construction of a vast net of young entrepreneurs and designers in Europe and in a global scale.

Belonging to the European Union makes easier the relations among institutions in any kind of exchange – students and staff –, as we can assure given our latest achievements in this respect.

These good practices have made possible that our students show more and more interest in all kinds of the mobility programmes that we offer them. That is the reason why we made the decision to broaden our area of intervention by opening possibilities for other bilateral agreements that would allow us to promote relations with other territories and cultures, to the extent that now IED has signed contracts with 24 countries all over the world, in which mutual commitment is expressed. IED constantly seeks new partners in order to keep growing, under the same premises of equity that we promote.

Initially we receive and send proposals from/to universities and schools where similar programmes are offered, that is, related to design; although we have also signed agreements with institutions, programmes and individuals that represent different fields of knowledge, but that are also important for us because they open options to explore the interdisciplinary character of the actual professional reality that our students and alumnae will meet soon. The students and staff exchange is the most consolidated international activity at IED. Beyond that, we are currently working on the definition of new combined and double degrees in Spanish, whose target is the Spanish speaking markets in Spain and America. One of our future goals is to extend this towards the rest of Europe and other countries.

At IED Madrid we believe that the design language, its way of thinking and building, is a tool for social, cultural and economic transformation. Our school is an open place where questions help us develop projects and build new ways of living.

Therefore, teaching design is an opportunity to generate processes of change and innovation, where sustainability and creativity lead the way. In this way, the learning of a creative discipline not only implies immersing oneself in that specific area, but also acquiring skills and related competences that will accompany the student throughout his professional life: presentation of projects and briefings, public speaking, creative look, design thinking, entrepreneurship... The educational experience is transferred to a diploma, a portfolio and a way of understanding design.

ES

EL LENGUAJE DEL DISEÑO, CLAVE PARA UN FUTURO PROFESIONAL CREATIVO E INNOVADOR

El IED Madrid, Istituto Europeo di Design es una de las sedes del network IED, que cuenta con escuelas en tres países: Italia, España y Brasil. Es el campus de diseño más grande de Madrid: cuenta con 3 espacios (el Palacio de Altamira, IED Master e IED Innovation Lab) y suma más de 20 años de experiencia docente basada en *learning by doing*: el aprender y el hacer van de la mano desde el primer día de clase.

Además de una amplia oferta formativa que versa sobre distintas disciplinas creativas (moda, interiores, producto, gráfico, comunicación, fotografía, ilustración, management, aplicaciones web…), los alumnos completan su experiencia en el IED Madrid con una amplia programación cultural que les acerca a referentes internacionales del diseño y les incluye en una comunidad global.

El programa ERASMUS se centra en el aprendizaje con una clara vocación de internacionalización con el objetivo de mejorar las capacidades educativas y la motivación formativa de los estudiantes. Promueve sinergias, cooperaciones y enriquecimiento mutuo de aprendizaje y también aumenta la sensibilidad y la comprensión de otras culturas y países, así como la conciencia de la ciudadanía europea y la identidad.

Cada año aumentamos nuestras alianzas en términos de cantidad y calidad, siempre con el objetivo de seguir mejorando implementando nuevas medidas basadas en nuestras experiencias pasadas y cualquier sugerencia brindada por nuestro personal y profesores. A corto plazo, IED tiene como objetivo reforzar las relaciones en Europa y explorar nuevas posibilidades de colaboración en países específicos como Perú, Colombia y México en América del Sur.

A largo plazo, el alcance del IED consiste en profundizar en las iniciativas de cooperación en nuevas direcciones, especialmente hacia los EEUU y Asia, aunque el IED no tiene ninguna limitación geográfica real. Prueba de eso son varios proyectos en curso. A través de la movilidad internacional, IED fomenta la detección y la mejora del talento, y la construcción de una amplia red de jóvenes empresarios y diseñadores, en Europa y en una escala global.

Pertenecer a la Unión Europea facilita las relaciones entre instituciones en cualquier tipo de intercambio — estudiantes y personal —, como podemos asegurar dados nuestros últimos logros en este sentido.

Estas buenas prácticas han hecho posible que nuestros estudiantes muestren cada vez más interés en todos los tipos de programas de movilidad que les ofrecemos. Esa es la razón por la cual tomamos la decisión de ampliar nuestra área de intervención abriendo posibilidades para otros acuerdos bilaterales que nos permitirían promover las relaciones con otros territorios y culturas, en la medida en que ahora el IED ha firmado contratos con 24 países en todo el mundo. Mundo en el que se expresa el compromiso mutuo. IED constantemente busca nuevos socios para seguir creciendo, bajo las mismas premisas de equidad que promovemos.

Inicialmente recibimos y enviamos propuestas desde/hacia universidades y escuelas donde se ofrecen programas similares, es decir, relacionados con el diseño; aunque también hemos firmado acuerdos con instituciones, programas y personas que representan diferentes campos de conocimiento, pero que también son importantes para nosotros porque abren opciones para explorar el carácter interdisciplinario de la realidad profesional real que nuestros estudiantes y ex alumnos encontrarán pronto. El intercambio de estudiantes y personal es la actividad internacional más consolidada en IED. Más allá de eso, actualmente estamos trabajando en la definición de nuevos grados combinados y dobles en español, cuyo objetivo son los mercados de habla hispana en España y América. Uno de nuestros objetivos futuros es extender esto hacia el resto de Europa y otros países.

En esa comunidad se encuentran también nuestros docentes, que son profesionales en activo, y alumnos de más de 20 nacionalidades. Nuestros estudiantes pueden adquirir una experiencia fuera de España a través del programa ERASMUS, el programa de intercambio y si escogen un *Programa Europeo de Doble Título*, donde un año académico tiene lugar en las sedes del IED en Italia.

En el IED Madrid creemos que el lenguaje del diseño, su forma de pensar y de construir, es una herramienta de transformación social, cultural y económica. Nuestra escuela es un lugar abierto donde las preguntas nos ayudan a desarrollar proyectos y construir nuevas formas de vivir. Por lo tanto, la enseñanza del diseño supone una oportunidad para generar procesos de cambio e innovación, donde la sostenibilidad y la creatividad marcan el camino.

De esta manera, el aprendizaje de una disciplina creativa no solo implica sumergirse en ese área concreta, sino también adquirir

habilidades y competencias relacionadas que acompañarán al alumno durante toda su vida profesional: presentación de proyectos y briefings, hablar en público, mirada creativa, design thinking, emprendimiento… La experiencia educativa se traslada así a un diploma, a un porfolio y a una forma de entender el diseño.

FRANCISCO MARTÍNEZ GONZÁLEZ
SPAIN

SORIALAB, A TRANSFORMING DIDACTICAL EXPERIENCE

The School of Arts and College of Design of Soria is a state center specialized in artistic education. Here we teach areas of study that cover different educational levels such as Arts Baccalaureate, Arts and Design Vocational Training Degrees and a Bachelor Degree in Graphic Design. These design teachings (four years) suppose those of the greatest importance of the center, in volume. In them, the ERASMUS+ programme is integrated with the students exchange to European centers and ESAD Matosinhos is one of the favourite partner schools for our students.

The School of Art of Soria carried out last year a project called *Soria as a Learning Laboratory* (#sorialab), with the purpose of applying the participatory and interdisciplinary methodology in the center. It has been a didactic experience of enormous internal benefit and that, in addition, it has had enough external repercussion when receiving a national prize in the project *Ferrán Adrià Creative Schools* of the Fundación Telefónica. This programme has been used for the transformation of the center. It supposes the application to the educational context of the methodology of the *El Bulli*, with which Ferrán Adrià revolutionized the gastronomy. Therefore, it was followed by a tutor and with some creative guides designed by pedagogical experts, who translated the *Sapiens Methodology* into education. These materials can be found on the *Creative Schools* website.

Our project also started from the fact that, as teachers, we are obliged to rethink the pedagogical model we use, and the content we transmit our students, to adapt them to an evolving context. This idea

supposes that, in the first place, it is necessary to make a deep analysis that allows to understand, in a general and particular way, and that allows us to create a teaching-learning environment tailored to each need and according to the sign of the new times. This led us to try to incorporate a participatory education, to work for creativity, motivation and the interconnection of knowledge.

In the long-distance race of didactic change, in which we are still immersed, some steps had already been taken in the previous years, especially in Graphic Design Bachelor Degree, as the creation and didactic of subjects such as Interdisciplinary Techniques for Design. From Graphic Design, methodological changes have been extended to the whole center. For example, in the year 2015/16 we elected a common working theme, that at that time was *Food*, to design activities, inside and outside the center, that materialize collaborations among subjects, levels and other teaching centers.

In 2016/17 we opted for the slogan Soria as a *Learning Laboratory* (#sorialab), around which we developed a programme, within the procedural bases of design for social innovation, where our city was our space of experimentation and learning. Take the classroom to the city and bring the city to the classroom.

Why #sorialab?

We considered that it could be good to take the city as an educational space. The main reason is that we believe that the cities where we live should be built by their citizens. They are responsible protagonists of the places they inhabit; they are not mere crossing spaces, foreign scenes, but environments where life can occur in a harmonious, sustainable and participatory way. Use learning to feel that home itself can transcend the physical walls and expand into common areas. To propitiate this, it was essential to carry out activities in different areas and sectors that provided keys to promote the critical sense from the contextual analysis.

We thought that we should limit the territory to an accessible space and the Old District of the town seemed us the perfect place. One of the reasons was the proximity to the School, another that it is a degraded district and the third reason was that there was a Town Council project for his improvement, called *Intramuros*, in which we wanted to take part. Thus, numerous learning activities were carried out around the Old District. Most were promoted in the school and others emanated from institutions and groups to which we joined. It is necessary to emphasize the collaboration that was maintained with the Town Council of Soria, the Provincial Direction of Education, the University, educative centers, and

professionals like architects, designers, etc.. Much of the work has been presented recently in an exhibition at the Palace of the Audience, the main cultural center of this city.

In June 2017, *Sorialab* project was awarded one of the three national prizes of *Ferrán Adrià Creative Schools* of the Telefónica Foundation. This important recognition placed us as a state centre, which, within the field of art and design, is improving the educational experience in a global sense and encourages us, all the human team that make up the School of Arts, to continue advancing with rigor and with intense emotion.

ES

SORIALAB, UNA EXPERIENCIA DIDÁCTICA TRANSFORMADORA

La Escuela de Arte y Superior de Diseño de Soria es un centro público especializado en enseñanzas artísticas. Aquí impartimos estudios que abarcan diferentes niveles educativos como el Bachillerato de Artes, los ciclos formativos de artes y diseño y las Enseñanzas Artísticas Superiores en Diseño Gráfico, equivalentes a Grado. Estas enseñanzas de Diseño (cuatro años) suponen, en volumen, las de mayor importancia del centro. En ellas está integrado el programa ERASMUS+ con el intercambio de estudiantes a centros europeos y ESAD es una de las escuelas socias con mayor preferencia del alumnado.

La Escuela de Arte de Soria llevó a cabo el año pasado el proyecto denominado *Soria como Laboratorio de Aprendizaje* (#sorialab), con la finalidad de aplicar la metodología participativa e interdisciplinar en el centro. Ha sido una experiencia didáctica de enorme provecho interno y que, además, ha tenido bastante repercusión externa al recibir un premio nacional en el proyecto *Escuelas Creativas Ferrán Adrià* de la Fundación Telefónica. Se ha estado utilizando este programa para la transformación del centro que supone la aplicación al contexto educativo de la metodología de *El Bulli*, con la que Ferrán Adrià revolucionó la gastronomía. Por tanto, se contó con seguimiento tutorizado y con unas guías creativas creadas por expertos pedagógicos, que traducían la *Metodología Sapiens* a la educación. Estos materiales se pueden encontrar en la página web de *Escuelas Creativas*.

Nuestro proyecto también partía de que, como profesores, estamos obligados a replantearnos el modelo pedagógico que usamos y los contenidos que transmitimos para adaptarse a un contexto que evoluciona. Esta idea supone que, en primer lugar, hay que hacer un análisis profundo que permita comprender, de una forma tanto general como particular, y que nos permita crear un entorno de enseñanza-aprendizaje a la medida de cada necesidad y de acuerdo al signo de los nuevos tiempos. Esto nos llevó a tratar de incorporar una educación participativa, trabajar para la creatividad, la motivación, y la interconexión de conocimientos.

En la carrera de fondo del cambio didáctico, en la que todavía estamos inmersos, ya se habían dado pasos en años anteriores, sobre todo en Diseño Gráfico, como con la creación y metodología de asignaturas como Técnicas Interdisciplinares para del Diseño. Desde estos estudios se ha ido extendiendo a todo el centro. Por ejemplo, en el curso 2015/16 con la realización de actividades dentro y fuera del centro a partir de la elección de un tema común que, en aquel momento fue *El Alimento* y que materializamos colaborando entre asignaturas, niveles y con otros centros de enseñanza.

En el 2016/17 optamos por el lema *Soria como Laboratorio de Aprendizaje* (#sorialab), en torno al cual desarrollamos un programa dentro de las bases procesuales del diseño para la innovación social articulado con varios centros educativos, donde el municipio fue nuestro espacio de experimentación y aprendizaje. Sacar el aula a la ciudad y traer la ciudad al aula.

¿Por qué #sorialab?
Consideramos que podía ser bueno tomar la ciudad como espacio educador. La razón principal, es que entendemos que los municipios en los que vivimos, deben ser construidos por sus ciudadanos, para que estos sean protagonistas responsables de los lugares que habitan, para que no sean meros espacios de tránsito, fríos y sentidos como escenarios ajenos, sino como entornos donde la vida pueda darse de forma armónica, sostenible y participativa. Encender la mirada a través del aprendizaje para poder ser y sentir que el hogar propio puede trascender de los muros físicos y ampliarse hacia las zonas comunes. Para propiciar esto, fue básico realizar actividades en diferentes ámbitos y sectores que aportaron claves para promover el sentido crítico desde el análisis contextual.

Pensamos que debíamos acotar el territorio a un espacio abarcable y el Casco Viejo de la ciudad nos pareció el lugar perfecto. Una de las razones fue la cercanía a la Escuela, otra ser un espacio que está degradado y la tercera razón fue que desde hace un tiempo estaba dentro de un proyecto del Ayuntamiento para su mejora, llamado *Intramuros*, al que nos queríamos sumar.

Así se realizaron numerosas actividades de aprendizaje en torno al Casco Viejo. La mayoría se promovieron en la escuela y otras emanaron de instituciones y colectivos a los que nos sumamos. Hay que destacar la colaboración que se mantuvo con el Ayuntamiento de Soria, la Dirección Provincial de Educación, la universidad, centros educativos, y profesionales como arquitectos, diseñadores, etc.. Gran parte de los trabajos realizados se han presentado recientemente en una exposición en el Palacio de la Audiencia, el principal centro cultural de esta ciudad.

El proyecto *Sorialab* fue merecedor en junio de 2017 de uno de los tres premios nacionales de *Escuelas Creativas Ferrán Adrià* de la Fundación Telefónica. Este importante reconocimiento nos posiciona como un centro público, que dentro del ámbito del arte y el diseño, está mejorando la experiencia educativa en un sentido global y nos anima, a todo el equipo humano que componemos la escuela de arte, a seguir avanzando con rigor y con intensa emoción.

ESD MURCIA EDUCATIONAL PROJECT

The Escuela Superior de Diseño Región de Murcia offers Degree studies organized in four academic years, including end-of-degree work and internships. In the Degree the specialties of Fashion Design, Graphic Design, Interior Design and Product Design are taught.

Fashion Design
The Degree studies in Fashion Design aims to train for the material and formal configuration of products in the textile and clothing sector. *Fashion Design: What is it?* Fashion is a reflection of society, which acts as an indicator of the changes that occur in it. Therefore, it acquires great importance through aspects which are not only functional and aesthetic but also communicative.

The fashion sector industry is a complex organisational and technical system in charge of transforming creativity into products for sale in the market. The fashion designer has a fundamental role in this process through very different professional areas, such as styling, trend analysis or cool-hunter, fashion editing, product manager, modelling, clothing design, among others. Our studies enable the student to design and develop projects that include all the necessary processes to ensure the viability of the proposals, becoming an excellent professional starting point.

Graphic Design
The purpose of the Graphic Design Studies is to enable the configuration and formalisation of messages and their transcription in visual systems. *Graphic Design: What is it?* Graphic designers create the images and the sensations of the world around us. The role of a graphic designer is to find creative solutions to the different messages that massively issue companies and social institutions. His professional work focuses on solving problems in all areas of visual communication. Graphic designers generate, modify and interpret sociological trends. They create the environment and shape the world around us. Therefore, designers must be aware of everything that affects change and style — politics and business, entertainment and literature, fine arts and history, film and music, to name but a few... In other words, they must observe and even participate in all facets of life. Since there are few things in our daily life that do not intervene, the designer has a unique opportunity to make a personal contribution to our world in this expanding global environment.

Interior Design
Interior Design Studies aim to enable the student to configure and treat space and the environment and effectively adapt it for a specific use. *Interior Design: What is it?* The Interior Designer is presented as a professional capable of creating and recreating atmospheres, real and unreal situations, presenting ingenious solutions to everyday problems, working on limited spaces, on an existing base, a city created by others, but half done. He will have to interpret the contemporaneity and finish establishing the support on which we will all breathe, cry, laugh and love... "To live is to move from one space to another, doing everything possible to avoid hitting anything", Georges Perec, in *Species of Spaces.*

Product Design
Product Design Studies aim to train for the material and formal configuration of industrial products. Degree Studies in Product Design spread over four academic years, including a Final Project and internships in companies. They are taught from 8:30 a.m. to 3:30 p.m. *Product Design: What is it?* The products, which are part of our daily lives, are the result of a complex study carried out by professionals whose purpose is to improve the lives of people.

All the objects that surround us have been previously devised by someone, taking into account factors such as material, shape, size, weight, hardness, colour, ease of use etc. The responsibility of the conceptual and formal determination of these objects lies on the product designer.

ES

PROYECTO EDUCATIVO DE ESD MURCIA

La Escuela Superior de Diseño Región de Murcia ofrece estudios de Grado organizados en cuatro cursos académicos, incluyendo trabajo fin de grado y prácticas en empresas. En el Grado se imparten las especialidades de Diseño de Moda, Diseño Gráfico, Diseño de Interiores y Diseño de Producto.

Diseño de Moda
Los Estudios de Grado de Diseño de Moda tienen por objeto capacitar para la configuración material y formal de productos del sector textil y de la indumentaria. *Diseño de Moda: ¿Qué Es?* La moda es un reflejo de la sociedad, que actúa como indicador de los cambios que en ella se producen. Por ello, adquiere gran importancia por medio de aspectos no sólo funcionales y estéticos, sino comunicativos. La industria del sector moda es un complejo sistema organizativo y técnico encargado de transformar la creatividad en productos de venta en el mercado. El diseñador de moda tiene un papel fundamental en este proceso a través de ámbitos profesionales bien distintos, tales como, estilismo, análisis de tendencias o *coolhunter*, edición de moda, *product manager*, modelismo, figurinismo, entre otros. Nuestros estudios capacitan al alumno para la concepción y correcto desarrollo de proyectos que incluyen todos los procesos necesarios para garantizar la viabilidad de las propuestas, convirtiéndose en un excelente punto de partida profesional.

Diseño Gráfico
Los Estudios de Diseño Gráfico tienen por objeto capacitar para la configuración y formalización de mensajes y su transcripción en sistemas visuales. *Diseño Gráfico: ¿Qué Es?* Los diseñadores gráficos crean la imagen y las sensaciones del mundo que nos rodea. El papel del diseñador gráfico consiste en hallar soluciones creativas a los distintos mensajes que emiten masivamente empresas e instituciones sociales. Su tarea profesional se centra en la resolución de problemas en todos los ámbitos de la comunicación visual. Los diseñadores gráficos generan, modifican e interpretan las tendencias sociológicas. Crean el ambiente y la forma de nuestro mundo. Por ello, los diseñadores deben ser conscientes de todo aquello que afecta al cambio y al estilo: las políticas y los negocios, el entretenimiento y la literatura, bellas artes e historia, cine y música... En otras palabras, deben observar y, quizás, participar de todas las facetas de la vida. Puesto que existen pocas cosas en nuestra vida diaria en que no intervenga, el diseñador posee una oportunidad única para hacer una contribución personal a nuestro mundo en este entorno global en expansión.

Diseño de Interiores
Los estudios de Diseño de Interiores tienen por objeto capacitar para la configuración y el tratamiento del espacio y el ambiente, y adaptarlo eficazmente a un uso determinado. *Diseño de Interiores: ¿Qué Es?* El diseñador de Interiores se presenta como un profesional capaz de crear y recrear atmósferas, situaciones reales e irreales, presentar soluciones ingeniosas a problemas cotidianos, trabajando sobre espacios acotados, sobre una base existente, una ciudad creada por otros, pero a medio hacer. En sus manos está interpretar la contemporaneidad y terminar de establecer el soporte sobre el que todos respiraremos, gritaremos, reiremos, amaremos...

Diseño de Producto
Los Estudios de Diseño de Producto tienen por objeto capacitar para la configuración material y formal de productos industriales. *Diseño de Producto: ¿Qué Es?* Los productos, que forman parte de nuestra vida cotidiana, son el resultado de un complejo estudio realizado por profesionales cuyo fin es mejorar la vida de las personas. Todos los objetos que nos rodean han sido previamente ideados por alguien, tomando en cuenta factores como el material, forma, tamaño, peso, dureza, color, facilidad de uso... Sobre el diseñador de producto recae la responsabilidad de la determinación conceptual y formal de estos objetos.

VERÓNICA MELÉNDEZ
SPAIN

GLOBALIZATION CHALLENGES, HIGHER EDUCATION INSTITUTIONS RESPONSES

Since the 1990s the impact of globalization is affecting our closest environments, whether they are political, cultural or socioeconomic. In the midst of it ESNE was settled in Madrid with a strong belief on the need of higher education to operate internationally. With that view in mind, the initial programs were defined directly in cooperation with universities in the USA, UK and The Netherlands. ESNE set another difference by working close to international accreditation bodies (Pearson, UK) and achieved several quality recognitions, to the extent that ESNE is authorized to offer British degrees. *Being international* never was a goal but an inner feature. All these precedents define our original international mindset, we do operate globally. More than 10 years ago, ESNE started to offer new academic options by gradually adding official degrees delivered in Madrid, and by working hard to become what ESNE is today, the largest Spanish University Campus specialized in Design and Technology that offers Official Bachelor and Master degrees in Design.

In the past, mobility applications from foreign students were more common than ESNE students willing to go abroad. Yet over the last years the demand from our students has increased, as they see an exchange period as a highly valuable experience with a positive impact on their education and future job opportunities. As a result, in the last 2 years there's been an increase of 35% and over 50% respectively of outgoing ERASMUS students. In terms of reception, the trend for incoming international students is becoming more stable, coming mainly from Latin America. This tradition has turned out to be useful over time for

the definition of other forms of cooperation beyond mobility, from double degrees to joint projects and workshops. Remarkable experiences were carried out in collaboration with HEIs in New York (NYSID), Hong Kong (Raffles Design Institute), Dubai (Sharjah Univ.) or Europe (Ravensbourne in London, Inholland in The Netherlands). This wide view of cooperation is particularly relevant at ESNE, as it has started to be more regular, exciting and enriching. Therefore, ESNE works on a daily basis to build new bridges for partnership, for mobility and beyond, with current and forthcoming partner institutions worldwide.

Our students have realized that studying abroad may mean the starting point of their immediate future ventures, since new options may be available for them. We can speak based on facts, for instance two Fashion Design students have recently begun to commercialize the bags they designed during their stay at HEFF in Brussels, with the Belgian retailer Veritas. ESNE heavily focuses on this professional output, providing thus as many opportunities as possible also in the international context. Just to mention a recent event, ESNE was the only Spanish Design School invited to the last *DS Brussels Fashion Days*, where a few students presented their results in public.

We strongly believe that under ERASMUS+ framework HEIs can not only get funded, but also be more imaginative and proactive, even more enthusiastic, when applying for projects or fostering alliances. Furthermore, through ERASMUS+ we all can aim to produce meaningful changes within larger national and international policies and systems. Last year ESNE was awarded with the *ERASMUS Charter Higher Education* Letter, and since then our pre-existing relationships with universities have been resumed more eagerly, while the new ones look very promising too. The capacity to unite institutions, individuals, practices and knowledge, with commitment and responsibility, is a guarantee for innovation.

However, international initiatives at ESNE have never been restricted or limited to the ERASMUS+ programme. In order to make this possible, ESNE operates in multiple directions, such as providing our students with the latest technological resources no matter where they come from (Japanese *Shima Seiki* textile technology, fully equipped Fab Lab belonging to the MIT network, *Material ConneXion Library* with their HQ in New York). ESNE believes that other resources are necessary as well, thus there is now a wide record of internationally oriented initiatives, from the organization of events to the creation of new programs. Just to mention a few examples, last year *International Conference on Innovation in Design Education* organized by ESNE

registered 30% of international submissions; the conference *Urban Thinkers Campus*, sponsored by *UN Habitat*, was hosted and organized by ESNE; the 2-weeks intensive course on entrepreneurship celebrated every year in Miami for ESNE students doubled the number of participants in its latest edition in 2018.

The participation in remarkable international venues has proved to be also effective to meet partners, share good practices, learn from others and imagine new projects together. In this respect, initiatives of all kinds are carried out. Every year ESNE organizes a short stay for students in Brussels supported by the Spanish Government, including visits to the Chamber of Commerce and companies such as Microsoft HQ. At an institutional level ESNE attends small meetings as well as large-scale events like the *European Association for International Education* Conference. Also, we try to participate actively in forums, as we do now as full members at the *Cumulus Association of Universities and Colleges of Art, Design and Media.*

All in all, ESNE aims to erase any possible barriers between being national or international, as the future we foresee for the youngest generations is hectic, diverse and inclusive. We would feel very proud to find out that we transmitted our vision, and to witness how they run their careers bravely, without any single limitation in the global context they actually belong to.

ES

RETOS DE LA GLOBALIZACIÓN, RESPUESTAS DESDE LA EDUCACIÓN SUPERIOR

Desde los 1990s el impacto de la globalización afecta a nuestros entornos próximos, tanto políticos como culturales o socioeconómicos. Es entonces cuando ESNE nació en Madrid, convencidos de que la educación superior necesitaba ocurrir internacionalmente. Bajo esta visión los primeros programas se definieron en cooperación con universidades de EEUU, Reino Unido y Holanda. Además, ESNE se distinguió por su trabajo junto con organismos de acreditación internacionales (*Pearson*) y obtuvo reconocimientos de sistemas de calidad, siendo autorizado para impartir titulaciones británicas. *Ser internacional* nunca fue un objetivo sino una característica propia. Tales precedentes definen un *mindset* internacional, ESNE trabaja globalmente. Hace más de 10 años nacieron nuevas opciones académicas mediante la creación progresiva de títulos impartidos íntegramente en Madrid. Trabajando con empeño logramos ser hoy el mayor Campus Universitario especializado en Diseño y Tecnología de España que ofrece Grados y Masters Universitarios oficiales en Diseño.

En el pasado ESNE solía recibir más solicitudes de movilidad de estudiantes extranjeros para estudiar en Madrid un semestre, que de sus propios estudiantes para salir al extranjero. Esto se ha ido equilibrado, la demanda de nuestros estudiantes ha crecido porque ven los intercambios como una experiencia muy valiosa, con impacto positivo en sus carreras y oportunidades profesionales. Por tanto en los últimos 2 años hemos vivido incrementos del 35% y más del 50% respectivamente de solicitudes ERASMUS de salida. El flujo *incoming* es más estable, sobretodo desde América Latina. Esta tradición ha resultado ser muy útil para definir otras formas de cooperación desde dobles títulos hasta programas y *workshops* conjuntos, con experiencias señaladas junto a universidades en Nueva York (NYSID), Hong Kong (Raffles Design Institute), Dubai (Sharjah U.) o Europa (Ravensbourne en Londres, Inholland en Holanda). Estas formas de cooperación son especialmente relevantes en ESNE puesto que han comenzado a ser más frecuentes, emocionantes y enriquecedoras. Es por ello que ESNE trabaja a diario para construir nuevas alianzas para la movilidad y otros formatos, con los socios actuales y futuros de cualquier latitud.

Ya solo a través de los intercambios, nuestros estudiantes han visto que estudiar fuera puede ser el principio de proyectos futuros. Podemos hablar con datos, como la experiencia de dos estudiantes de Diseño de Moda quienes acaban de iniciar la comercialización de los bolsos que han diseñados durante su tiempo ERASMUS en HEFF (Bruselas), a través de la plataforma de venta belga Veritas. ESNE se dedica con intensidad a estas oportunidades profesionales, por ello proporciona todas las plataformas internacionales posibles. Un ejemplo reciente ha sido la última edición de los *DS Brussels Fashion Days*, donde ESNE ha sido la única escuela de diseño española invitada, y algunos estudiantes presentaron sus colecciones.

Creemos que en el marco ERASMUS+ las instituciones de educación superior no solo obtienen financiación. También pueden ser más imaginativas y propositivas, incluso más optimistas, a la hora de proponer proyectos y promover alianzas. Es más, a través de ERASMUS+ podemos influir en sistemas y políticas nacionales e internacionales de mayor escala. El año pasado obtuvimos la carta *ECHE* y desde entonces nuestras relaciones anteriores con universidades se han retomado de manera más activa, al tiempo que las nuevas están resultando ser muy prometedoras. La capacidad de reunir instituciones, individuos, prácticas y conocimiento, con compromiso y responsabilidad, es garantía para la innovación.

No obstante, las iniciativas internacionales nunca han estado limitadas en ESNE por el programa ERASMUS+. ESNE opera en múltiples direcciones, empezando por ofrecer los últimos recursos tecnológicos, sea cual sea su origen (*Shima Seiki* textile technology desde Japón; *Fab Lab* completo que pertenece a la red del MIT; *Material ConneXion Library* con sede en Nueva York). ESNE cree asimismo que otras acciones son importantes, por ello existe ya un histórico importante de iniciativas de carácter internacional, creando y organizando desde eventos hasta programas. Algunos casos son el *Congreso Internacional de Innovación en la Docencia del Diseño* (2017), que registró un 30% de comunicaciones internacionales; el último evento *Urban Thinkers Campus*, esponsorizado por *UN Habitat*, y acogido y organizado por ESNE; o el curso intensivo de 2 semanas de emprendimiento que cada año se celebra en Miami con alumnos de ESNE, y que ha duplicado el número de asistentes en su última edición de 2018.

La participación en encuentros internacionales destacados ha demostrado ser efectiva para encontrarse con nuestros aliados, compartir buenas prácticas, aprender de otros, e imaginar nuevos proyectos juntos. Son varias las acciones de este tipo. Cada año ESNE organiza un viaje para estudiantes a Bruselas con el apoyo del Gobierno de España, en el que se visitan instituciones como la Cámara de Comercio, o empresas como la sede de Microsoft en Bélgica. Como institución, ESNE asiste tanto a pequeños encuentros como a grandes eventos como la conferencia anual *European Association for International Education*. Participamos también activamente en foros, como hacemos ahora como *full members* en *Cumulus Association of Universities and Colleges of Art, Design and Media*.

En definitiva, ESNE aspira a eliminar cualquier barrera entre ser nacional o internacional ya que el futuro de las generaciones más jóvenes será frenético, diverso e inclusivo. Estaremos orgullosos al descubrir que hemos logrado transmitir nuestra visión, y al ver cómo ellos dirigen sus carreras con valentía en el contexto global al que verdaderamente pertenecen.

L'ESCOLA MASSANA, BETWEEN ARTS AND DESIGN

The Autonomous University of Barcelona's Degree in Arts and Design that the Escola Massana teaches integrates three spaces of knowledge in a single title: Applied Arts, Visual Arts and Design.

The link between the fields of artistic creation and design has a solid basis in extensive sectors of the professional and academic world. The development of technologies and the growing importance of innovation in the overall production system have contributed to the consolidation of this combination. Indeed, the Degree in Arts and Design meets the needs of multi-talented and adaptable professionals who can engage in creative processes of very different types.

In this Degree, the student assumes creation as a process related to production, supporting, at the same time, a broad transdisciplinary knowledge base: they learn to create, communicate, and understand complex realities in an integrated field. Graduates acquire a critical, communicative, and creative capacity that allows them to develop innovative, responsible and competitive proposals.

The Degree in Art and Design aims to train designers and artists with a broad vision of the profession, placing emphasis on the humanistic learning of these disciplinary fields and, thus, enhance creativity and reflection.

BCN

L'ESCOLA MASSANA, ENTRE L'ART I EL DISSENY

El Grau d'Arts i Disseny de la UAB que imparteix l'Escola Massana integra tres espais de coneixement en un sol títol: les Arts aplicades, les Arts visuals i el Disseny.

La vinculació entre els àmbits de la creació artística i el disseny està sòlidament assentada a amplis sectors del món profesional i acadèmic. El desenvolupament de les tecnologies i la creixent importància de la innovació al conjunt del sistema productiu han contribuït a consolidar aquest maridatge. De fet, el grau d'Arts i Disseny atén la necessitat de professionals polivalents i adaptables que puguin intervenir en processos creatius de molt diversa naturalesa.

En aquest Grau l'estudiant assumeix la creació com un procés vinculat a la producció i, alhora, recolzat sobre una àmplia base de coneixement transdisciplinari: aprèn a crear, comunicar i comprendre realitats complexes de manera integrada. Els titulats adquireixen capacitat crítica, comunicativa i creativa que els permet elaborar propostes innovadores, responsables i competitives.

El títol de Grau en Arts i Disseny pretén formar dissenyadors i artistes amb una visió ampla de la professió. És una titulació que posa l'accent en l'aprenentatge humanístic d'aquests àmbits disciplinaris potenciant la creativitat i la reflexió.

THE EXPERIMENT OF THE INVESTIGATIONAL LINE WITHIN PEDAGOGY AND DESIGN FROM CONSOLIDATED RESEARCH GROUP BAU

The purpose of this communication is to explain the experiment of the investigation within pedagogy and drawing enrolled in *GREDITS — Grupo de Investigación en Diseño y Transformación Social* de BAU Centro Universitario de Diseño, recognized by the Generalitat de Catalunya SGR (2017-19) as a consolidated research group.

Starting from the conception of the current context, GREDITS was established in 2010 defending that the paradigm of design has changed from an aesthetics, compositional and finalist form to a need of becoming a course unit with the capacity of questioning and transforming society.

GREDITS's researchers see a designer as a social operator and they understand design as an open participative process shared in dialog with the user.

The line is situated in the context of progressive incorporation of active methodologies in university design studies. In this context, the line searches the processes of teaching and learning design with a critical view, which deepens, within the limits, tensions and opportunities revealed in this sphere.

From the existing intersections of the historical, contemporary and futuristic design studies, the line explores, firstly, the way new contexts and heterogeneous learning tools

can connect and hybrid design with other subjects, course units and knowledge, to affront scenarios of constant transformation.

Secondly, it gains interest the way these news contexts, tools and methodologies can be displaced on every scope and stages of educational processes through inventing resources and experiments.

The purpose, in this case, is to analyse what and where are the limits of this displacement in terms of the design of objects, spaces, mechanisms and learning environments in diverse educational contexts.

BCN

LA EXPERIENCIA DE LA LÍNEA DE INVESTIGACIÓN EN PEDAGOGÍA Y DISEÑO DEL GRUPO DE INVESTIGACIÓN CONSOLIDADO DE BAU

El objetivo de esta comunicación es explicar la experiencia de la línea de investigación en pedagogía y diseño inscrita en *GREDITS — Grupo de Investigación en Diseño y Transformación Social* de Bau Centro Universitario de Diseño, reconocido por la Generalitat de Catalunya SGR (2017-19) como grupo de investigación consolidado.

GREDITS nace el 2010 partiendo de la concepción del contexto actual, en el que el paradigma del diseño ha cambiado, de la función puramente estética, compositiva y finalista a la necesidad de devenir una disciplina con la capacidad de generar preguntas y de transformar la sociedad.

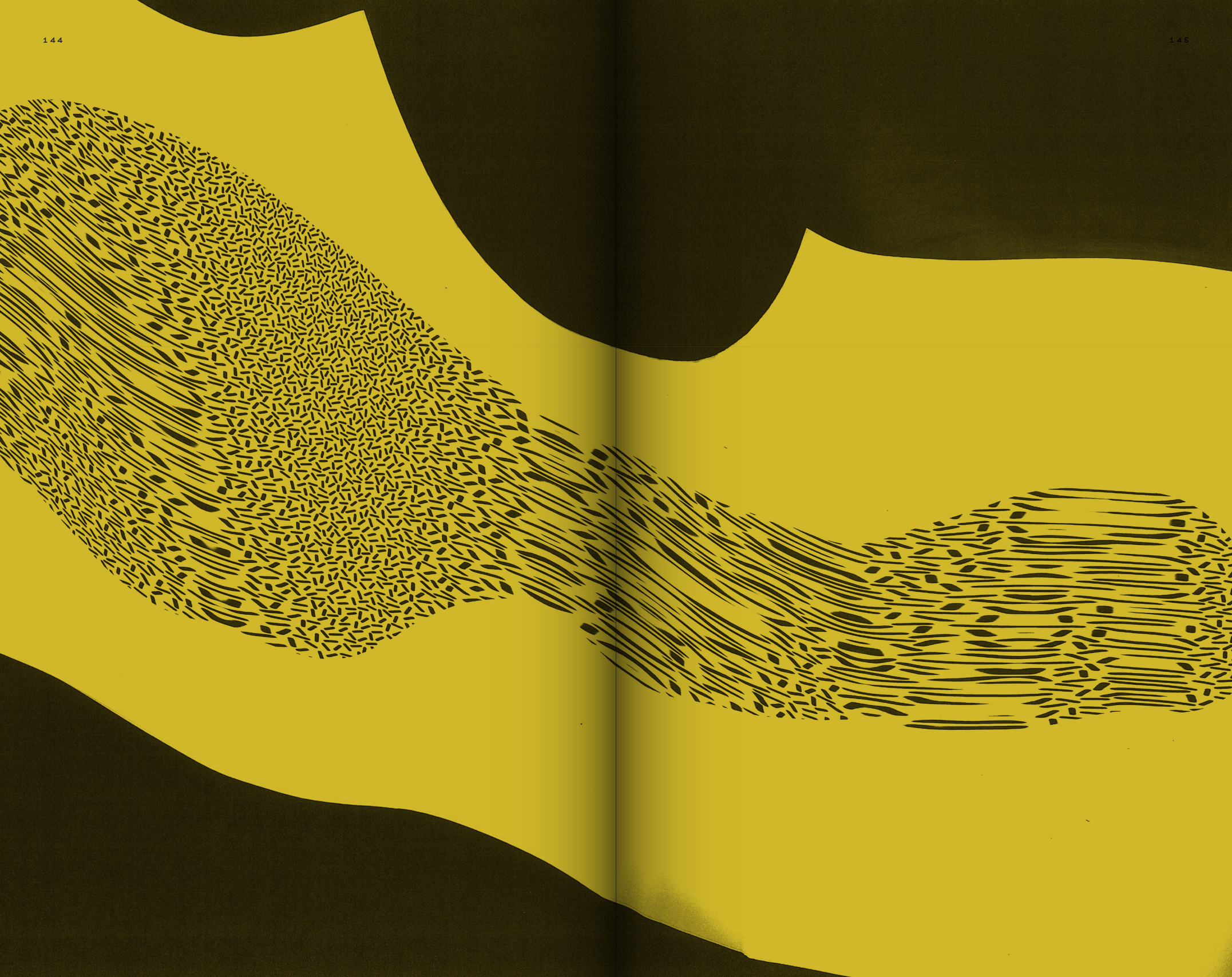
El posicionamiento de los investigadores de GREDITS parte de la idea del diseñador como operador social y entiende el diseño en base a propuestas de participación en un proceso compartido en diálogo y apertura con el usuario.

La línea se sitúa en el contexto de la progresiva incorporación de las metodologías activas en los estudios universitarios de diseño. En este contexto, la línea investiga sobre los procesos de enseñanza y aprendizaje del diseño con una mirada crítica que permite profundizar en los límites, tensiones y oportunidades que se presentan en estos ámbitos.

Partiendo de las intersecciones existentes entre los aprendizajes del diseño histórico, contemporáneo y futuro, la línea explora, en primer lugar, la manera en qué nuevos contextos y herramientas heterogéneas de aprendizaje pueden conectar e hibridar el diseño con otros ámbitos, disciplinas y saberes para afrontar escenarios de transformación constante.

En segundo lugar, también se interesa en la manera en que estos nuevos contextos, herramientas y metodologías se pueden desplazar, mediante recursos inventivos y prácticas experimentales, hacia todos los ámbitos y etapas del proceso educativo.

El objetivo, en este caso, es analizar cuáles son y dónde están los límites de este desplazamiento desde el diseño de objetos, espacios, dispositivos y entornos de aprendizaje en contextos educativos diversos.



4 AND PHILOSOPHY

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TRANSITION DESIGN, SCHOOLS IN TRANSITION

Already in 1886, William Morris warned about the dangers that our actions brought to the earth. Even so, it has taken more than a century to make visible the environmental and social unsustainability of the current economic system. A lost time that has taken us towards a state of social and environmental emergency that corners the present and blacks the future. Faced with this global circumstance, which does not escape local realities, the EASD Castelló, has felt the need to launch processes of transition towards a culture of sustainability, from the teaching practice, research[1] but also from the everydayness offered by the activities that take place inside and outside the school. We consider that every school plays a fundamental role in the construction of a social model of equitable and sustainable awareness.

The different interdisciplinary experiences developed over the last two years have allowed us to question, criticise, rethink and construct new identities. These new identities come from the use of *other* cultural codes, imagining new scenarios to transform and manipulate the environment taking into account eco-design strategies, such as, among others, the restriction of the use of materials, both from the reduction and reuse of those available, as well as the minimisation of environmental impact in all the medium and long-term actions we promote.

Cultivate is the word that moves our action, rooting the learning of design in the local environment and allowing the growth of creativity

in all areas of life, in the daily life and society as a whole. We believe necessary a resignification, and a re-appropriation of the design concept understood as one of the leading activities that determine the human condition and, therefore, one of the engines that should enable a culture of transition towards more sustainable societies with the environment.

1. Approach to the Term Transition Design

The transition movement began as a social experiment in the city of Totnes (United Kingdom) around 2006 based on the ideology of permaculture and seeking solutions in a world without oil. Since then, the network of initiatives in transition has grown, exceeding 2000 worldwide. The publication of the *Transition Manual* gives us some premises (Del Río, 2012):

- We must prevent the possibility of the inevitable and dramatic decrease in energy consumption;
- The current lack of resilience invalidates the current communities to face the shocks that the peak of oil production will cause;
- Collective action is urgent;
- By freeing the creativity of the community, we can design our energetic descent and build more connected and conscious ways of life with the physical limits of our planet.

The culture of transition has also reached the field of design, taking the name of transition design whose central premise is the urgent need to make a transition from society towards a more sustainable future through the change of lifestyles, especially of our western societies. The contributions that the field of design can offer in the social and environmental transformation towards more sustainable life parameters are considered essential.

Thus, we can define transition design as an emerging practice to create alternative lifestyles in harmony with nature. The used methodologies are participatory, collaborative and interdisciplinary, prioritising direct action and in consensus with the agents that have to intervene in a situation or problem to be solved. This design trend applies a systemic vision and interconnection of social, economic, political and natural systems to face problems and improve the quality of life (Irwin, Tonkinwise, Kossof, 2015).

2. School in Transition

As we have seen, we can apply the principles of transition culture to many areas, including education. Thus, a group of professors from the EASD Castelló, linked to the same research group, carried out this integration from different levels.

Theoretical level: from where we work the awareness of society from the understanding of the term of sustainability, the current status of the term (also in design schools). We also work the consolidation and promotion of new ethical paradigms, which respect the community of life and its applicability to the field of design. The results are presented in the form of articles and publications in journals and participation in congresses to help disseminate them.

Practical level: from where we apply the theoretical level in the sustainable management of schools (it includes the cultural, social, environmental and economic dimension). We work with the awareness of the educational community and its environment, mediated by creative processes, from which new scenarios and identities following this new sustainable culture are generated. The results materialised in direct awareness activities in the school and their subsequent evaluation to know the degree of impact in the educational community or society, thus making possible the replication in other schools. This level also has an impact on the direct training of the students, through the curricular sustainability, pedagogical and investigative practices, promotion of good practices.

In this communication we want to highlight the activities carried out, throughout the last two school years, to complete the life of the educational community through internal and external communication, the promotion of cultural activities, conferences, exhibitions and participation in the city.

2.1 Activities in Transition

Creative and artistic activities help us to imagine new scenarios to transform life, the strength for change and the manipulation of the environment are the essences of their existence. Just as we construct collective imaginaries and identities, based on the use of cultural and semiotic codes, we can also question, criticise and rethink them, from a perspective of social and cultural change.

The current situation of social and environmental emergency has given strength to the emergence of initiatives in many areas, also in design, which in many cases have their origin in broader or consolidated social movements and share the common goal of building an alternative culture, of a transforming base, which seeks to improve living conditions on the planet from the sustainable development of society.

In order to build this new culture of sustainability it is important to make known which agents are currently actively working to achieve it, making visible other ways of looking, working and doing. We can divide the activities carried out in.

a) School exhibitions with a critical component or social reporting in current situations:

- Illustrations exhibitions *Illustracions per la Diversitat Afectivo Sexual*, of the Castelló collective LGTBI, within the programming of the *QueerFest*;
- Photo exhibition *Syria in the Objective*, from Pulso de Vida Association, by *Pydod* first cycle students;
- Illustrations exhibitions *Refugi Illustrat, Entre el Taüt i la Maleta*, from APIV – Professional Association of Valencian Illustrators;
- Subjects exhibitions *Upcycling, Reciclatge Creatiu* and *Ecodiseño*, of Product Design.

b) Speakers and workshops at school; lectures, talks, workshops and workshops with a social or environmental component:

- Conference *Inclusive Design, Images of Disability*, by Carlos Martín Riaño;
- Talk *Sensitization on Gender Violence*, from SIO Castelló Municipality, within school participation on November 25;
- Inaugural course conference *Design After Design*, by Pierluigi Cattermole;
- Conference *Why Ecodesign?*, by Inédit Innova;
- Workshop *Cartonlab, Cardboard Design*, by Cartonlab
- Workshop Praise to the Disorder, by Isidro Ferrer;
- Lecture *Another City is Possible*, by Enorme Estudio;
- Workshop *Organic Cane Structures*, by Ecoconstrucció.

c) Internal collaborations; activities and projects carried out between school departments or subjects in order to promote sustainability:

- Departament de Riscos Laborals i Gestió Sostenible de Centre i Departament de Activitats Culturals, *Christmas Sustainable Campaign* and exhibitors design.

d) External collaborations; activities and development of projects carried out with a social or environmental component and that seek to interact with different local agents:

- Oroneta Planet, an artistic project for special educational needs students' integration with ordinary schools;
- *MIAU, Fanzara Urban Art Unfinished Museum*, city murals participation;
- *SIO, Servei d'Igualtat d'Oportunitats de Dones i Homes*, Castelló Municipality, participation on November 25 and March 8;
- Museu BBAA de Castelló, didactic furniture design and production for the development of primary school workshops in the museum;
- Castelló Principal Theater, scenography development for different stage plays, with reuse and recycling materiality criteria.

3. Conclusions

Design, as a professional activity linked to the market world and therefore to the symbolic exchange of goods and services, must consider the internal goal that it pursues to guarantee the survival of the human being (Cortina, 2000). Design has to decide if it continues the unsustainable development based on excessive economic growth (maintained at the expense of the exploitation of natural and human systems). Alternatively, on the contrary, the design can begin to walk alongside an economy based on supportive, sustainable, participatory and humanistic practices, that seek the satisfaction of needs and the integral development of the human being and the community over the maximisation of economic benefit. In this sense, we believe that it is fundamental to promote and make visible that a culture of sustainable transition is possible and, in fact, real since many people have already worked in it.

UNESCO reiterates the role of education. It is an essential instrument for "achieving social welfare, sustainable development and good governance" (UNESCO, 2014). It is pointed out as one of the goals established for the coming decades. We should "ensure that all young people (between 15 and 24 years old) and adults have the possibility of acquiring (...) relevant knowledge and skills that contribute to their

fulfilment, peace and an equitable and sustainable world" (UNESCO, 2014: 9). Taking into account the age that UNESCO is aiming for and given that art and higher design schools are higher education centres that include these ages as well as older ones, we believe that now it is time to be leaders in integrating a culture of sustainability into the educational space of higher education.

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1 Development of the project *Transitant Cap a una Cultura Sostenible des de l'Àmbit del Disseny*, throughout the course 2017/2018, from the research group *CIDss – Creació i Investigació per a un Desenvolupament Humà Sostenible i Solidari*, belonging to ISEACV – Higher Institute of Artistic Education of the Valencian Community.

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ES

DISEÑO DE TRANSICIÓNESCUELAS EN TRANSICIÓN

Ya en 1886, William Morris alertaba sobre los peligros que nuestros actos comportaban a la tierra. Aún así ha sido necesario más de un siglo para visibilizar la insostenibilidad ambiental y social del sistema económico actual. Un tiempo perdido que nos ha llevado hacia un estado de emergencia social y ambiental que acorrala el presente y ennegrece el futuro. Ante esta circunstancia global, de la que no escapan las realidades locales, la EASD – Escola d'Art i Superior de Disseny de Castelló, ha sentido la necesidad de poner en marcha procesos de transición hacia una cultura de la sostenibilidad, desde la propia práctica docente, investigadora[1] pero, también, desde la cotidianidad que nos ofrecen las actividades que se realizan dentro y fuera del centro. Consideramos que toda escuela desarrolla un papel fundamental en la construcción de un modelo social de concienciación equitativo y sostenible.

Las diferentes experiencias interdisciplinares desarrolladas a lo largo de los dos últimos cursos nos han permitido cuestionar, criticar, replantear y construir identidades, a partir del uso de *otros* códigos culturales, imaginando nuevos escenarios para transformar y manipular el entorno, teniendo en cuenta estrategias de ecodiseño, como pueden ser, entre otras, la restricción del uso de materiales, tanto desde el punto de vista de la reducción y la reutilización de aquellos disponibles, así como también la minimización del impacto ambiental a medio y largo plazo en todas las acciones que promovemos.

Cultivar es la palabra que mueve nuestra acción, arraigando el aprendizaje del diseño en el entorno de lo local y sembrando la creatividad en todos el ámbitos de la vida, en el cotidiano y en la sociedad en su conjunto. Creemos necesaria una re-significación y una reapropiación del concepto de diseño, entendido como una de las principales actividades que determina la condición humana y, por tanto, uno de los motores que han de posibilitar una cultura de transición hacia sociedades más sostenibles con el entorno.

1. Aproximación al Término Diseño de Transición

El movimiento de transición empieza como un experimento social en la ciudad de Totnes (Reino Unido) hacia 2006 a partir de la ideología de permacultura y buscando soluciones en un mundo sin petróleo. A partir de aquí ha ido creciendo la red de iniciativas en transición hasta superar las 2000 en todo el mundo. La publicación del *Manual de Transición* nos aporta algunas premisas (Del Río, 2012):

- Que hay que prevenir ante la posibilidad del inevitable y dramático descenso del consumo energético;
- Que la falta de resiliencia actual invalida a las comunidades actuales para afrontar los choques que provocará el pico de producción del petróleo;
- Que la actuación colectiva es urgente;
- Que liberando la creatividad de la comunidad podemos diseñar nuestro descenso energético y construir maneras de vida más conectadas y conscientes con los límites físicos de nuestro planeta.

La cultura de la transición también ha llegado al ámbito del diseño tomando el nombre de diseño de transición (en inglés se conoce como *transition design*) cuya premisa principal es la necesidad urgente de realizar una transición de la sociedad hacia un futuro más sostenible a través del cambio de los estilos de vida, sobre todo de nuestras sociedades occidentales. Se consideran importantes las aportaciones que puede ofrecer el ámbito del diseño en la transformación social y ambiental hacia parámetros de vida más sostenibles.

Así, podemos definir el diseño de transición como una práctica emergente para crear estilos de vida alternativos en armonía con la naturaleza. Las metodologías utilizadas son participativas, colaborativas e interdisciplinares, desde donde se prioriza la acción directa, y en consenso, con los agentes que tienen que intervenir sobre una situación o problema a resolver. Esta tendencia de diseño aplica una visión sistémica y de interconexión de los sistemas sociales, económicos, políticos y naturales para afrontar los problemas y mejorar la calidad de vida (Irwin, Tonkinwise, Kossof, 2015).

2. Escuela en Transición

Como hemos visto, los principios de la cultura de transición se pueden aplicar a muchos ámbitos, entre ellos la educación. Así, un grupo de docentes de la EASD de Castelló, que participamos en el mismo grupo de investigación, realizamos, esta integración desde diferentes niveles.

Nivel teórico: desde donde trabajamos la concienciación de la sociedad desde la comprensión del término de sostenibilidad, el estado actual del término (también en las escuelas de diseño), así como también, la consolidación y fomento de nuevos paradigmas éticos, que respetan la comunidad de la vida, y su aplicabilidad al ámbito del diseño. Los resultados se presentan en forma

de artículos y publicaciones en revistas y participación en congresos para ayudar en su difusión.

Nivel práctico: desde donde aplicamos el nivel teórico en la gestión sostenible de las escuelas (incluye la dimensión cultural, social, ambiental y económica), trabajando la concienciación de la comunidad educativa y su entorno, mediada por procesos creativos, desde donde generar nuevos escenarios e identidades acordes con esta nueva cultura sostenible. Los resultados se materializan en actividades directas de concienciación en los centros y la posterior evaluación de estas para conocer el grado de impacto en la comunidad educativa o sociedad, posibilitando así la réplica en otras escuelas. Este nivel también tiene impacto en la formación directa del alumnado, a través de la sostenibilización curricular, prácticas pedagógicas e investigativas, fomento de buenas prácticas, etc..

En esta comunicación queremos resaltar las actividades realizadas, a lo largo de los últimos dos cursos escolares, para completar la vida de la comunidad educativa a través de la comunicación interna y externa, la promoción de actividades culturales, jornadas, exposiciones, participación en la ciudad, etc..

2.1 Actividades en Transición

Las actividades creativas y artísticas nos ayudan a imaginar nuevos escenarios para transformar la vida, la fuerza para el cambio y la manipulación del entorno son la esencia de su existencia. Al igual que construimos imaginarios colectivos e identidades, a partir del uso de códigos culturales y semióticos, también nos es posible cuestionarlos, criticarlos y replantearlos, desde una perspectiva de cambio social y cultural.

La situación actual de emergencia social y ambiental ha dado fuerza al surgimiento de iniciativas en muchos ámbitos, también en el diseño, que en muchos casos tienen su origen en movimientos sociales más amplios o consolidados, y que comparten el objetivo común de construir una cultura alternativa, de base transformadora, que busca mejorar las condiciones de vida en el planeta desde un desarrollo sostenible de la sociedad.

Para poder construir esta nueva cultura de la sostenibilidad es importante dar a conocer cuáles son los agentes que actualmente están trabajando activamente para conseguirla, visibilizando otras maneras de mirar, trabajar y hacer.

a) Exposiciones en la escuela con un componente crítico o de denuncia social ante situaciones actuales:

- Exposiciones de ilustraciones *Illustracions per la Diversitat Afectivo-sexual*, del colectivo LGTBI de Castelló, dentro de la programación del *QueerFest*;
- Exposición de fotografías *Siria en el* Objetivo, de la Asociación *Pulso de Vida*; montaje a cargo del alumnado de 1º de ciclo de *Pydod*;
- Exposición de ilustraciones *Refugi Illustrat, Entre el Laüt i la Maleta*, de la APIV – Asociación Profesional de Ilustradores Valencianos;
- Exposiciones de trabajos asignaturas *Upcycling, Reciclatge Creatiu* y *Ecodiseño*, de Diseño de Producto.

b) Ponentes y talleres en la escuela; conferencias, charlas, jornadas y talleres realizados con un componente social o ambiental:

- Conferencia *Diseño Inclusivo, Imágenes de la Discapacidad*, de Carlos Martín Riaño;
- Charla de *Sensibilización sobre la Violencia de Género*, del SIO del Ayuntamiento de Castelló, dentro de la participación de la escuela en el 25 de noviembre;
- Conferencia de inicio de curso *El Diseño Después del Diseño*, a cargo de Pierluigi Cattermole;
- Conferencia ¿Por qué *Ecodiseño*, de Inédit Innova;
- Taller *Cartonlab, Diseño en Cartón*, a cargo de Cartonlab;
- Taller *Elogio al Desorden*, de Isidro Ferrer;
- Conferencia *Otra Ciudad es Posible*, a cargo de Enorme Estudio;
- Taller *Estructuras Orgánicas de Caña*, de Ecoconstrucció.

c) Colaboraciones internas; actividades y proyectos realizados entre departamentos o asignaturas con el fin de fomentar la sostenibilidad en el centro:

- Departament de Riscos Laborals i Gestió Sostenible de Centre i Departament de Activitats Culturals, campaña sostenible de *Navidad y Diseño* de expositores.

d) Colaboraciones externas; actividades y desarrollo de proyectos realizados con un componente social o ambiental y que buscan interaccionar con diferentes agentes locales.

- *Planeta Oroneta*, proyecto artístico de integración de alumnado con necesidades educativas especiales con centros ordinarios;
- *MIAU – Museo Inacabado de Arte Urbano de Fanzara*, participación en murales en la ciudad;
- *SIO – Servei d'Igualtat d'Oportunitats de Dones i Homes*, del Ayuntamiento de Castelló, participación en 25 de Noviembre y 8 de Marzo;
- Museu BBAA de Castelló, diseño y producción de un mueble didáctico para el desarrollo de talleres escolares en el museo;
- Teatro Principal de Castelló, desarrollo de escenografías para diferentes obras con criterios de reutilización y reciclaje en la materialidad.

3. Conclusiones

El diseño, como actividad profesional ligada en el mundo del mercado y por lo tanto al intercambio simbólico de bienes y servicios, debe plantearse cuál es la meta interna que persigue para garantizar la supervivencia del ser humano (Cortina, 2000); es decir, si continúa en la línea de un desarrollo insostenible basado en el crecimiento económico desmesurado (mantenido a expensas de la explotación de los sistemas naturales y humanos), o por el contrario empezar a andar junto a una economía basada en prácticas solidarias, sostenibles, participativas y humanistas que buscan la satisfacción de necesidades y el desarrollo integral del ser humano y de la comunidad por encima de la maximización del beneficio económico. En este sentido creemos que es fundamental fomentar y visibilizar que una cultura de transición sostenible es posible y, de hecho, real puesto que ya existe mucha gente trabajando en ella.

La UNESCO reitera el papel de la educación como un instrumento imprescindible para "conseguir el bienestar social, el desarrollo sostenible y la buena gobernanza" (UNESCO, 2009), señalándola como una de las metas establecidas para las décadas próximas: "Conseguir que todos los jóvenes (de entre 15 y 24 años) y adultos tengan la posibilidad de adquirir (...) conocimientos y competencias pertinentes que contribuyan a su realización personal, la paz y un mundo equitativo y sostenible" (UNESCO, 2009: 9). Teniendo en cuenta la edad que apunta la UNESCO, y dado que las escuelas de arte y superior de diseño son centros de enseñanza superior que comprenden estas edades, y otras mayores, creemos que es ahora el momento para ser líderes en la integración de una cultura de la sostenibilidad en el espacio educativo superior.

1 Desarrollo del proyecto *Transitant Cap a una Cultura Sostenible des de l'Àmbit del Disseny*, a lo largo del curso 2017/2018, del grupo de investigación CIDss – Creació i Investigació per a un Desenvolupament Humà Sostenible i Solidari, perteneciente al ISEACV – Instituto Superior de Enseñanzas Artísticas de la Comunidad Valenciana.

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THE EDUCATIONAL PROCESS BETWEEN THE SOCIAL CONTEXT AND THE EFFECTS ON THE PRODUCTION MARKET, A ROMANIAN CASE STUDY

This presentation attempts to offer an overview on education in contemporary Romanian design, and especially on product design, regarded as a complex phenomenon, a result of the social, economic and technological conditions specific to this European region. The last three decades played a fundamental role in adapting the young generations to the requirements of a blossoming industry that gradually overcame the shortages of post-socialist economy, but also preserved important needs to be addressed.

The main features of the evolution of practices in design education have to be judged in the historical context of the last decades. From the socialist design consciously applied to the serial products realized in Romanian factories, which responded to rigid norms and also partially influenced by the soviet creative solutions which dominated the Bucharest-based Faculty of Design in Romania until 1989, the product designs of the young students in the early 90s remain wishful thinking rather than materialized products. The liquidation of a number of production centers, factories and lines of production will result in the stagnation of design products, and the young graduates are left with few perspectives to put in practice what they learnt in the school. The last 15 years offered the possibility to re-establish certain production lines, to create new ones or to open up various collaborations with corporations.

In this context, we suggest three main characteristics of education in Romanian design. These are: 1) a multi-disciplinary approach to design, understood as a connection between different production fields and the

collaboration between design and production studios; 2) the creative incorporation of tradition, understood as folk art or as local and regional production, which offers a note of originality in an international context and 3) a tendency towards formal minimalism, which connects Romanian design to the field of re-interpreted modernism.

The products realized lately in the fields of product or object design play with the balance between implementing latest technologies, craftsmanship and manufacturing ingenuity. The values of clarity and precision borrowed from minimalism or even post-minimalism are certainly dominant in this field. Products and concepts are presented in national contests and festivals such as *Romanian Design Week*, *Zain*, *International Furniture Design*, *Inspired*, *Ubikubi Young Designers* Award, etc.

Currently the development of the entrepreneurial side of new generations of designers and the internationalisation of indigenous production are promoted. Creativity and innovation accompanied by social responsibility, are also well-represented and remain key to understanding object production and consumption, important to preserve a solid dynamic of contemporary visual culture.

In addition, in order to properly manage the relationship with the producers and to optimize the final result and the design product, the curricula are constantly adapted to the market requirements and the available technological contexts. Thus, disciplines such as the study of materials and technologies, design basics, marketing and management, entrepreneurship in creative industries, communication and negotiation, etc. combine to create viable proposals for future consumer goods in line with restrictions imposed by manufacturers' equipment and electronic components.

The case study aims to emphasize the role of design in collaboration with a local producer and demonstrates the importance of applying the principles of design thinking to generate competitive products at international level. Established in 1991, *Electra* is a Romanian company with 100% indoor production specialized in the production of Security Systems. In 2014 *Electra* decided to launch a new export range in Europe and Central America that combines touch screen technology, chemically reinforced glass and contemporary design. Called *TouchLine*, the series contain modular video panels for residential and residential dwellings, video and audio terminals, and ancillary equipment. The construction stages for these products implied the involvement of design in all phases from the brief, the analysis of the competitive market and the consumer profile through collaboration with marketing, sales

and management departments, research and development with mechanical engineers, hardware or software or prototyping and testing up to making promotional materials, coordinating photo sessions or user manual.

Thus, from the concept to the serial product, the approach involved a series of challenges that involved building a user-centered approach through ease of installation, modularity and the universality of the pictograms, as well as fitting into contemporary architecture by identifying an optimal stylistic line, while offering uniqueness to the competitive market. Restrictions on low costs of production, adapting to company-owned technologies, reducing the depth of the volume and adopting the *slim* trend or identifying and contacting international suppliers are also worth mentioning. The final product was launched in 2016 and, after numerous testing, the *Touchline* series has been exposed to international fairs, facilitating export in 14 countries and generating considerable turnover growth through the application of design thinking principles.

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PROCESUL EDUCATIONAL INTRE CONTEXTUAL SOCIAL SI FACTORUL DE IMPACT LA NIVELUL PIETEI PRODUCTIEI, UN CAZ ROMANESC

Prezentarea de față încearcă crearea unei imagini sintetice asupra educației în designul românesc contemporan, dar mai ales asupra designului de produs, văzut ca un fenoment complex, un rezultat al condițiilor sociale, ecomonomice și tehnologice specifice acestei regiunui europene. Ultimele trei decenii au jucat un rol fundamental în adaptarea tinerelor generații la cerințele unei industrii în plină dezvoltarea, industire care a depășit trepădat neajunsurile atmosferei postsocialiste, dar care a purtat în același timp grave lacune.

Principalele trăsături ale evoluției procesului educațional în design trebuie judecate având la bază toate datele istorice ale ultiemlor decenii. De la designul socialist aplicat cu multă conștiinciozitate produselor de serie realizate de fabricile numeroase ale țării, care răspundea unor norme rigide și adesea influențate parțial cele soluțiile creative sovietice, care răspundea unor norme unice de predare utiliyare în cadrul facultății de la București până în anul 1989, designul de produs al tinerilor educați în primii ani ai decadei 90 rămâne mai mult la stadiul unui deziderat decât o realitate transpusă în producție. Desființarea a numerose centre de producție, a fabricilor și a unor linii întregi de producție vor duce la stagnarea producției în domeniul designului, iar tinerii absolvenți s+au văzut în primă instanță dezarmați și fără prea multe perspective de aplicare a celor învățate în scoală . Ultimii aproximativ 15 ani vor oferi însă pobilitate relansarii anumitor linii de producție, apariția altora noi sau a diverelor colaborari în producția multinațională.

Vom încerca să urmărim în acest context trei caracteristici principale ale strategiei didactice în domeniul desinului și să oferim exemple precise: multidisciplinaritatea, înțeleasă ca o conexiune între diferite câmpuri ale producției, colaborarea între ateliere de design și ateliere de producție și manufactură; valorificarea tradiției, înțeleasă ca explorare a tradiției folclorice,
a producției locale și regionale și care oferă o notă de originalitate în context internațional și tendința minimalisă în căutarea formală, trăsătură care menține designul românesc în câmpul modernismului reinterpretat.

Produsele realizate în ultimii ani în sfera designului de produs sau obiect cochetează cu echilibrul între implementarea tehnologiilor de ultimă oră, tehnicile meșteșugărești și spiritul artizanal. Spiritul clar și limpede al minimalismului sau chiar postminimalismului domină cert producția în acest domneiu.

Concursuri și festivaluri la care sunt prezentate la nivel național produsele, prototipurile sau conceptele noi din domeniul designului de produs sunt *Romanian Design Week*, *Zain*, *Salonul Internațional de Mobilă*, *Inspired*, *Ubikubi Young Designers Award* ș.a.

Actualmente se promovează dezvoltarea laturii antreprenoriale a noilor generații de designeri și internaționalizarea producției autohtone, partea de creativitate și inovație, însoțită de responsabilitatea socială, la rândul lor bine reprezentate, rămân aspecte esențiale ale înțelegerii producției și consumului de obiect, importante pentru dinamica sănătoasă a culturii vizuale contemporane.

De altfel, pentru a gestiona corect relația cu producătorii și pentru a optimiza rezultatul final/ produsul de design, planurile de învățământ sunt constant adaptate la cerințele pieței și la contextele tehnologice disponibile. Astfel, discipline precum materiale și tehnologii, bazele proiectării, marketing și management, antreprenoriat în industrii creative, comunicare și negociere ș.a. au rolul de a crea propuneri viabile pentru viitoarele bunuri de larg consum în acord cu restricțiile impuse de dotările manufacturierilor și de componentele electronice.

Prezentul studiu de caz are ca scop sublinierea rolului designului în colaborarea cu un manufacturier local și demonstrează importanța aplicării principiilor de *design thinking* în vederea generării unor produse competitive la nivel international. Înființată în 1991, *Electra* este o companie românească cu producție 100% indoor specializată în producția de sisteme Securitate. În 2014 *Electra* decide lansarea unei noi game destinate exportului in Europa și America Centrală, ce combină *tehonologia touch*, sticla întărită chimic și designul contemporan. Denumită *TouchLine*, seria conține panouri exterioare video modulare destinate clădirilor de apartamente și locuințelor rezidențiale, terminale pentru interior video și audio și echipamente auxiliare. Etapele realizării acestor produse a presupus implicarea designului în toate fazele pornind de la brief, analiza pieței concurențiale și a profilului consumatorului prin colaborarea cu departamente de marketing, vânzări și management, cercetare și dezvoltare alaturi de ingineri mecanici, hardware sau software sau prototipare și testare și până la realizarea materialelor promoționale, coordonarea ședințelor foto sau a manualului utilizatorului.

Astfel, de la concept și până la produs de serie, demersul a implicat o serie de provocări ce a presupus atât construirea unei

abordări centrate pe utilizator prin ușurința în instalare, modularitate și universalitatea pictogramelor, cât și încadrarea în arhitectura contemporană prin identificarea unei linii stiliste optime, oferind totodată unicitate în raport cu piața concurențială. De menționat sunt, de asemenea, restricțiile cu privire la costul redus de producție, adaptarea la tehnologiile deținute de companie, reducerea adâncimii volumului și adoptarea trendului *slim* sau identificarea și contactarea de furnizori internaționali. Încheiată la finele anului 2016 după numeroase testări, seria *Touchline* a fost expusă la târguri internaționale, facilitând exportul în 14 țări și generând prin intermediul aplicării principiilor de *design thinking* o creștere considerabilă a cifrei de afaceri.

THE IMPLEMENTATION OF TEACHING LEARNING QUALITY STANDARDS IN ESAD IN A EUROPEAN PERSPECTIVE

The construction of a common European area in terms of teaching and learning challenged the Portuguese Higher Education in terms of assumptions and language quality. First, reports were carried out at the request of European Ministers (*Standards and Guidelines for Quality Assurance in the European Higher Education Area*, presented by the ENQA – European Association for Quality Assurance in Higher Education in February 2005) and the Portuguese Government (the report, undertaken by ENQA, on *Quality Assurance of Higher Education in Portugal*, November 2006, and the *Evaluation Report of the Portuguese Higher Education System*, introduced by the OECD in December 2006)

As a result of these reports, and the will of the Portuguese Higher Education integration in Europe, was legislated: in 2005, Law no. 49/2005, August 30th; in 2006, the Decree-Law no. 74/2006, 24th March; and in 2007, Law no. 38/2007, August 16th. These diplomas defined the fundamentals which should allow the achievement of three objectives:

1. Ensure the qualification of the Portuguese education and its graduates in Europe;
2. Change from an education based on the assumption of *knowledge transfer* to a system based *on skills development*;
3. Adapt to the Portuguese Higher Education the results of the collective work carried out at European level and implemented in the Dublin descriptors.

In 2007, two diplomas targeted to *the quality of the performance of Higher Education institutions* were published. The first defined the legal framework for the evaluation of Higher Education (Law no. 38/2007, 16th August) and the second the creation of a "monitoring structure and support of a quality assurance system capable of international recognition", and which was designated as *Agency of Evaluation and Accreditation of Higher Education* (Decree-Law no. 369/2007, November 05).

During these years the ESAD revealed an educational proposal for success, especially recognized in the North and that combined the experience of a classic training model (the Belas Artes Porto), brought by its founders, with the experimentalism and vanguardism of a school, which was intended to be linked to the practice and the universe of Design.

Much of what was asked for in the new training model-centred on the development of skills – was already practiced at ESAD through the relevance given to project course units and a faculty that had a strong connection to the profession and to the job market. Both ensured that the provided training was oriented towards competences which weren't sold out in mere scholarship.

However, the legislative requirements have forced the restructuring of ESAD with strong impact on its Organization, in particular:

1. The cycle of studies of the degree in Design, which was solidly built for four years, had to be shortened to three years. This entailed the challenge to achieve similar goals in less time;
2. The replacement of many of the activities in class for activities in autonomous work, implying a greater students' autonomy;
3. All this took place together with a change in the profile of the students' input and which has implicated, by itself, adjustments in the Teaching and Learning processes to simultaneously welcome students with very distinct learning rhythms, prior experiences and goals.

In this context, ESAD found himself faced with external challenges (legislative requirements, different quality standards and changing students' profiles), the need for internal adjustments (the increased need to provide evidence of the Teaching and Learning process according to external rules, to integrate its activity in different requirement standards and to work internal resistance to renew its educational concept with new languages and processes).

The experienced tensions, and which relied on the participation of all, made ESAD find a particular way to solve the posed challenges.

The resolution went through several steps, namely:

1. A diagnosis of the established practices in ESAD;
2. The creation of a working group (Accreditation Committee), depending on the direction of ESAD and founding body, to facilitate the necessary tasks including:

a) Evaluation of pedagogical practices in force at ESAD;
b) Organization of relevant activities in educational terms;
c) Production of own materials;
d) Creation of assessment tools for a continuous improvement.

3. Targeted training for all teachers where there were the foundations of a formative approach based on learning outcomes and student-centred;
4. Implementation of a system of systematic Teaching and Learning in chips of curricular units (FUC);
5. Promotion of instruments to monitor the students' satisfaction with ESAD and with the Teaching and Learning process (surveys and focus groups).

This strategy has reached the first objective: the accreditation of training at various levels by the Evaluation and Accreditation Agency for Higher Education and positive opinions on the various inspections carried out by the General Inspection of Education and Science.

A second objective was reached with unanimous acceptance in ESAD of a teaching centred on learning outcomes and oriented towards a continuous improvement.

A third goal hit corresponded to the systematic use, at various levels (Direction, Coordination and Teachers), of the monitoring instruments to achieve continuous improvements in multiple activities. In fact, the acceptance at all levels of the monitoring, reflection and improvement processes, are the basis of the ongoing deployment of an Internal Quality System at ESAD.

A relevant aspect is that the surveys and focus groups show that the students' satisfaction with the academic aspects, processes and services and the overall satisfaction with the courses have increased. The same instruments allow to trace the goals for the future.

Pedagogical activities have been consolidated, are in improvement and respond to national and European quality requirements. ESAD's educational project is ready for current and future challenges, because it showed resilience and adaptive capacity and, at present, builds the foundations that will allow it to *surf* on future changes and requirements.

PT

A IMPLEMENTAÇÃO DE PADRÕES DE QUALIDADE DO ENSINO APRENDIZAGEM NA ESAD NUMA PERSPETIVA EUROPEIA

A construção de um espaço europeu comum ao nível do ensino e das aprendizagens colocou ao Ensino Superior português desafios em termos de pressupostos, linguagem e qualidade. Numa primeira fase foram realizados relatórios a pedido dos ministros europeus (*Standards and Guidelines for Quality Assurance in the European Higher Education Area*, apresentado pela ENQA – *European Association for Quality Assurance in Higher Education* em fevereiro de 2005) e do governo português (o relatório, realizado pela ENQA, sobre a *Garantia da Qualidade do Ensino Superior em Portugal*, de novembro de 2006, e o relatório de *Avaliação do Sistema de Ensino Superior Português*, apresentado pela OCDE em dezembro de 2006).

Na sequência desses relatórios, e da vontade de integração do Ensino Superior português no espaço europeu, foi criada, em 2005, a Lei nº 49/2005, de 30 de agosto, em 2006; o Decreto-Lei nº 74/2006, de 24 de março; e já em 2007 a Lei nº 38/2007, de 16 de agosto. Estes diplomas definiram os fundamentos que deveriam permitir alcançar três objetivos:

1. Garantir a qualificação das formações portuguesas e dos seus formandos no espaço europeu;
2. Transitar de um ensino baseado no pressuposto de *transmissão de conhecimento* para um sistema baseado *no desenvolvimento de competências*;
3. Adaptar para o Ensino Superior português os resultados do trabalho coletivo realizado a nível europeu e concretizado nos descritores de Dublin.

Em 2007 são publicados dois diplomas orientados para *a qualidade do desempenho dos estabelecimentos de Ensino Superior*. O primeiro definia o regime jurídico da avaliação do Ensino Superior (Lei nº 38/2007, de 16 de agosto) e o segundo a criação de uma estrutura de monitorização e suporte "de um sistema de garantia de qualidade susceptível de reconhecimento internacional", e que foi designada por *Agência de Avaliação e Acreditação do Ensino Superior* (Decreto-Lei nº 369/2007, de 5 de novembro).

Durante estes anos, a ESAD revelava-se uma proposta educativa de sucesso, sobretudo reconhecida na zona norte e que aliava a experiência de um modelo formativo clássico (as Belas Artes do Porto), trazida pelos seus fundadores, com o experimentalismo e vanguardismo de uma escola que se pretendia ligada à prática e ao universo do Design.

Muito do que se pedia no novo modelo de formação – centrado no desenvolvimento de competências – já era praticado na ESAD através da relevância dada às unidades curriculares de projeto e a um corpo docente que mantinha uma forte ligação à profissão e ao mercado de trabalho. Ambas garantiam que a formação prestada estivesse orientada para competências que se não esgotavam no mero academismo.

Todavia, as exigências legislativas obrigaram a uma restruturação da ESAD com forte impacto na organização, nomeadamente:

1. O ciclo de estudos da licenciatura em Design, que estava solidamente construído para quatro anos, teve de ser encurtado para três anos. Isso implicou o desafio de se conseguirem objetivos idênticos em menos tempo;
2. A substituição de muitas das atividades em aula por atividades em trabalho autónomo e implicando acrescida autonomia dos estudantes;
3. Tudo isto decorreu conjuntamente com uma alteração do perfil de entrada dos estudantes e que tem implicado, por si só, adaptações nos processos de Ensino e Aprendizagem para acolher simultaneamente estudantes com ritmos de aprendizagens, experiências prévias e objetivos muito distintos.

Neste contexto, a ESAD viu-se confrontada com desafios externos (exigências legislativas, padrões de qualidade distintos e alteração dos perfis de estudantes), necessidades de adaptações internas (a necessidade acrescida de dar evidencias do processo de Ensino e Aprendizagem segundo regras externas, integrar a sua atividade em padrões de exigência distintos e trabalhar resistências internas para renovar a sua conceção educativa com novas linguagens e processos).

As tensões vividas, e que contaram com a participação de todos, fizeram com que a ESAD encontrasse um modo particular de resolver os desafios colocados. A resolução passou por várias etapas, a saber:

1. Um diagnóstico das práticas estabelecidas na ESAD;
2. A criação de um grupo de trabalho (Comissão de Acreditação), na dependência da Direção da ESAD e da entidade instituidora, para facilitar as tarefas necessárias, nomeadamente:
   a) Avaliação das práticas pedagógicas em vigor na ESAD;
   b) Organização de atividades relevantes em termos pedagógicos;
   c) Produção de materiais próprios;
   d) Criação de instrumentos de avaliação para a melhoria continua.
3. Formação orientada para todos os docentes onde foram lançadas as bases de uma abordagem formativa baseada em *learning outcomes* e centrada nos estudantes;
4. Implementação de um sistema de Ensino e Aprendizagem sistematizados em Fichas das Unidades Curriculares (FUC);
5. Promoção de instrumentos de monotorização da satisfação dos estudantes com a ESAD e com o processo de Ensino e Aprendizagem (Inquéritos e Grupos Focais).

Esta estratégia permitiu que se atingisse o primeiro objetivo: a acreditação da formação aos diversos níveis pela Agência de Avaliação e Acreditação do Ensino Superior e pareceres positivos nas diversas inspeções realizadas pela Inspeção-Geral da Educação e Ciência.

Um segundo objetivo foi atingido com a aceitação unânime na ESAD de um ensino centrado em *learning outcomes* e orientado para uma melhoria continua.

Um terceiro objetivo atingido correspondeu à utilização sistemática, aos diversos níveis (Direção, Coordenações e Docentes), dos instrumentos de monitorização para se realizarem melhorias contínuas nas múltiplas atividades desenvolvidas. De facto, a aceitação a todos os níveis de processos de monitorização, reflexão e aperfeiçoamento, são a base da implantação em curso de um Sistema Interno de Qualidade na ESAD.

Um aspeto relevante é que os inquéritos e grupos focais revelam que tem aumentado a satisfação dos estudantes com os aspetos académicos, processos e serviços e satisfação global com os Cursos. Os mesmos instrumentos permitem traçar os objetivos para o futuro.

As atividades pedagógicas têm sido consolidadas, estão em aperfeiçoamento e respondem às exigências de qualidade nacionais e europeias. O projeto educativo da ESAD está preparado para os desafios atuais e futuros, porque demostrou resiliência e capacidade adaptativa e, no presente, constrói os fundamentos que lhe permitirão *surfar* nas mudanças e exigências futuras.

EMÍLIO REMELHE
PORTUGAL

MY WORLD IS YOUR HOME: AROUND THE SCHOOL IN EIGHTY THOUSAND WORLDS

The world has always been a home for us.
What has changed since we inbit it
is the perception we have of it
and the representation we make of it
as inhabitants, travelers, tenants, landlords, *owners*,
refugees, tourists, occupants, besieged, condominium owners
– any of these names refers to the stories of itself.
Natural, economic, social, political, technical, artistic and
scientific phenomena,
always combined with one other, with more or less dialogue,
into the design of our house:
– the size of the walls, the area of the compartments, the
shape of the furniture,
the distribution of functions, the nature of use, the strength
of habits.

We say we reached the *global* home as if we definitely wanted
to get something from it.
If the earth has always been a globe, the house has always
been global.
If the planet and the world mingle within and between
themselves,
each of us is planetary
and we are all *world-wide*.

But the nature of what we are remains:
one, one plus one, one with another, another and still
another with others. There, over there, somewhere.
And so on.
The school has always been the house where the world
has a home.
Thus, school is the largest house the world has.
As we know it, as the world needs it,
School is made so that the whole world fits into it
In the plural: schools exist so that all words fit into them;
or, within schools, worlds and worlds must (co) exist.
Worlds and worlds is different from *worlds and backgrounds.*
The first expression expresses a potential reality, the second
a reality in promise.
The first is factual, verifiable demonstrable, because it can
be fulfilled;
the second is incomprehensible, undesirable, useless,
because it is not fulfilled.
So, past, present and future worlds within the school:
– Worlds in *presence*, in absence, in *potency*,
– Physical and conceptual, fictional and non-fictional worlds,
– Worlds already seen, shown, found, researched, redone,
applied, tested, transformed,
– Worlds coming into the world, worlds forgotten and worlds
to come.
All worlds are urgent in the everyday home-school life.

Nowhere else, as at school,
the time and space of possibilities can be
so disinterestedly-and-interestingly,
so obligingly-and-generously,
so concretely-and-idealistically.

House that welcomes all the time and space in the world,
the school has the power to invoke,
the need to convene,
the obligation to invite
everything and everyone, inside and outside:
– references, techniques, materials, ideas, statements,
resources, authors, projects,
students, collaborators, teachers, friends, etcetera.

And it should do so with a simple snap of fingers,
orchestrating
the known and the unknown, the predicted and the
unforeseen, the common and the unusual,
the routine and the experience, the control and the risk,
the answer and the question, the decal and the difference,
certainty and doubt:
– familiarity and strangeness.
These antinomies are only useful to illustrate the inevitable,
and therefore useful, contradiction.
Paradox is our condition and only in it we can find anything
we call privilege.

We have all the necessary and sufficient equipment to
start and restart this march
In width, depth, length and height.
If we want the eyes for an informed vision
(orderly, enlightened, *familiar*),
we must also reserve them for the naive
(disorderly, lost, *strange*) look.
Both the informed view and the naive look, can walk
through the house,
from compartment to compartment using it with pleasure
and utility.
They can live in it, exploit it, use doors and windows to
open and close subjects,
assuming that understanding includes not understanding,
assuming that today's meeting is related to yesterday's
demand,
assuming that an action now implies a task later.
Both the informed and the naive look, surely take risks.
But if they do, they do it surely, I insist:
The house is safe and sturdy.

I think of the whole school, I think about the classroom.
The classroom is where predictability and unpredictability
are predicted to occur.
An empty classroom is a desert waiting for a storm - bodily,
cerebral - by appointment. Do not confuse scheduled
time with expected time, identical in definition, distinct
in practice.

A full classroom is a multitude in an organic conviviality between
what remains and what changes.
What ensures change is permanence.
If what changes can only be recognized in the difference between
a before and an after, it
therefore implies the knowledge of cause and effect.
If everything moves, one does not know what has moved,
if everything changes one does not know what has changed.
So that every day may be different in quantity and quality
of certain things
(experiences, desires, possibilities... *strange* things),
every day must be equal in a certain quantity and quality of other
(obligations, contracts, adaptations... *familiar* things),
Will you take a guided tour of the classroom footer?

We must be strangers, strangers in our own home, not only
in others;
just as we need to be familiar with others' houses, not just ours.
The feeling of strangeness must be more familiar to us.
Through the will to know and transform, for the pleasure of the
relationship with the doing,
by active and consequent thinking.
And familiarity must not be an anesthesia to avoid strangeness.
Do we have to be creative? No, we are already,
we just need to use creativity equipped with work and not
with genius.
Do we have to have different points of view? No, we already
have them,
we just need to manifest, increase, share, confront, rebuild them.
Do we have to be strangers? No, we are already,
we just need to incorporate and translate strangeness,
communicate it without diminishing it,
make it familiar without neutralizing it.
Do we have to get acquainted? No, we are already family,
we just need to take it in terms of the work quality,
with all the tension, pleasure, discussion, difference and
rightness that are *familiar* to us.
And don't we have to get a house? No, we already have one,
equipped with everything you need, we just have to use it
without alibis.

Welcome to school.
It does not matter if you come from nearby or from
a distant country.
If you come from afar, bring everything you have,
everything you are.
If you come close, show yourself as if you were from afar:
– Show the news you bring, show what you have seen,
– Show what you have found that we haven't,
– Show what you did that we did not, because we did the
same but in another way.
Each of us enlarges the world, ours and that of others'.
Adding, dividing, subtracting, multiplying,
working, sharing, criticizing, influencing, guiding,
transforming.
Today, one more day in a school-world-house, we are all
foreigners, that is, we are family. Tomorrow we will return
as if we were from farther away.
So that we can go even further, wherever we go.

This text is not to be read,
It is to be hung on the classrooms walls.
It's just a reminder, with my own words,
of the notices others have left us
and continue to leave:
to underline, with one color, what we have already done,
and with another, what we still have to do.

PT

MY HOME IS YOUR WORLD,
VOLTA À ESCOLA EM OITENTA MIL MUNDOS

O mundo sempre foi, para nós, uma casa.
O que nele tem mudado, desde que nele estamos,
é a perceção que dele temos
e a representação que dele fazemos
como habitantes, viajantes, inquilinos, caseiros,
donos,
refugiados, turistas, ocupantes, sitiados,
condóminos
– qualquer um destes nomes remete para a(s)
história(s) disso mesmo.
Os fenómenos naturais, económicos, sociais,
políticos, técnicos, artísticos, científicos,
sempre combinaram entre si, com maior ou
menor diálogo, o desenho da casa:
– o tamanho das paredes, a área dos
compartimentos, a forma do mobiliário,
a distribuição das funções, a natureza do uso, a
força dos hábitos.

Dizemos ter chegado à casa *global* como se qualquer
coisa quiséssemos definitivamente obter dela.
Se a terra sempre foi um globo, a casa sempre
foi global.
Se o planeta e o mundo se misturam consigo
e entre si,
cada um de nós é planetário
e todos somos *mundiais*.
Mas a natureza daquilo que somos permanece:
um, um mais um, um com outro, outro e outro
com outros ainda. Acolá, ali, algures aqui.
E assim por diante.
A escola sempre foi a casa onde o mundo tem casa.
Assim, a escola é a maior casa que o mundo tem.
Tal como a conhecemos, tal como o mundo
precisa dela,
a escola é feita para caber nela o mundo inteiro.
No plural: as escolas existem para que nelas
caibam todos os mundos;
ou, então, dentro das escolas devem (co)existir
mundos e mundos.
Mundos e mundos é diferente de mundos e fundos.
A primeira expressão traduz uma realidade *em
potência*, a segunda uma realidade *em promessa*.
A primeira é factual, verificável demonstrável,
porque se pode cumprir;
a segunda é incompreensível, indesejável, inútil,
porque não se cumpre.
Então, mundos passados, presentes e futuros
dentro da escola:
– Mundos em presença, em ausência, em potência,
– Mundos físicos e concetuais, ficcionais e não
ficcionais,
– Mundos já vistos, mostrados, encontrados,
pesquisados, refeitos, aplicados, testados,
transformados,
– Mundos vindos ao mundo, mundos esquecidos
e mundos por vir.
Todos os mundos são urgentes na vida quotidiana
da casa-escola.

Em nenhum outro lugar, como na escola,
o tempo e o espaço dos possíveis podem
manifestar-se
tão desinteressada-e-interessantemente,
tão obrigatória-e-generosamente,
tão concreta-e-utopicamente.

Casa que acolhe todo o tempo e o espaço
do mundo,
a escola tem o poder de invocar,
a necessidade de convocar,
a obrigação de convidar
tudo e todos, dentro e fora de si:
– referências, técnicas, materiais, ideias,
enunciados, recursos, autores, projetos,
estudantes, colaboradores, professores, amigos,
etecetera.
E deve fazê-lo com um simples estalar de dedos,
orquestrando
o conhecido e o desconhecido, o previsto e o
imprevisto, o comum e o incomum,
a rotina e a experiência, o controle e o risco, a
resposta e a pergunta, o decalque e a diferença,
a certeza e a dúvida:
– a familiaridade e a estranheza.
As antinomias servem apenas para ilustrar
a inevitável, e por isso útil, contradição.
O paradoxo é a nossa condição e só nele
podemos encontrar qualquer coisa a que
chamamos privilégio.

Ora, nestes mundos-escola-casa,
talvez nem sempre sejamos estrangeiros
ou estranhos quanto baste,
talvez nem sempre sejamos suficientemente
familiares.
Como saber quanto e quando é necessário
e suficiente ser uma coisa e outra?
Demasiadamente estranho, o mundo passa-nos
por cima, inacessível;
demasiadamente familiar, passa-nos por baixo,
repisado:
Em ambos os casos, o mundo passa-nos
despercebido.

É necessário (convi)ver com (a) estranheza.
É preciso alimentar a (bio)diversidade nas
perspetivas, logo nas expetativas.
Sem a estranheza, como manter ativo o espanto?
E, sem o espanto, para que queremos a relação
com os outros, com as coisas, com as ideias?
Partir do princípio que as conhecemos sem nos
espantarmos com elas – as pessoas, as coisas,
as ideias,
é forçar uma falsa *familiaridade*, um falso
conhecimento.
Inversamente, partir do princípio que elas são
e permanecem estranhas,
sem qualquer disponibilidade para criar alguma
aproximação,
é negar a hipótese de as abordar, observar,
questionar, escutar, experimentar, conhecer

– estejam elas no nosso ou noutro espaço,
no nosso ou noutro tempo.

Possuímos todo o equipamento necessário e
suficiente para iniciar e reiniciar esta marcha
em largura, profundidade, comprimento e altura.
Se queremos os olhos para a visão informada
(ordenada, esclarecida, *familiar*),
temos que os reservar também para o olhar
ingénuo (desordenado, perdido, *estranho*).
Ela, a visão informada e ele, o olhar ingénuo,
podem andar pela casa,
de compartimento em compartimento,
a servir-se dela com prazer e utilidade.
Podem viver nela, explorá-la, usar portas
e janelas para abrir e fechar assuntos,
assumindo que compreender inclui o não
compreender,
assumindo que o encontro de hoje se relaciona
com a procura de ontem,
assumindo que uma ação agora implica uma
tarefa mais logo.
Ela, a visão informada e ele, o olhar ingénuo,
seguramente correm riscos.
Mas, se os correm, correm-nos seguramente,
insisto:
A casa é segura e robusta.

Penso na escola toda, penso na sala de aula.
Uma sala de aula é o lugar onde está previsto
acontecer o previsível e o imprevisível.
Uma sala de aula vazia é um deserto à espera
de tempestade – corporal, cerebral – com hora
marcada. Não confundir hora marcada com hora
prevista, idênticas na definição, distintas na
prática.
Uma sala de aula cheia é uma multidão em
convívio orgânico entre o que permanece e
o que muda.
O que garante a mudança é a permanência.
Se o que muda só pode reconhecer-se na diferença
entre um antes e um depois,
logo pressupõe conhecimento de causa e de
efeito.
Se tudo se mexer não se sabe o que se mexeu,
se tudo mudar não se sabe o que mudou.
Para que todos os dias possam ser diferentes
na quantidade e qualidade de certas coisas
(experiências, desejos, possibilidades... coisas
estranhas),
todos os dias devem ser iguais numa certa
quantidade e qualidade de outras
(obrigações, contratos, adaptações... coisas
familiares),
Vai uma visita guiada ao rodapé da sala de aula?

É preciso que sejamos estrangeiros, estranhos
em nossa própria casa, não só na dos outros;
tal como é preciso que sejamos familiares em c
asa dos outros, não só na nossa.
É preciso que o sentimento de estranheza nos seja
mais familiar.

Por via da vontade de conhecer e transformar,
pelo prazer da relação com o fazer,
por força do pensamento ativo e consequente.
E é necessário que a familiaridade não seja uma
anestesia para evitar as dores-de-estranheza.
É preciso ser criativo? Não, criativos já nós somos,
apenas precisamos de usar a criatividade
apetrechada com trabalho e não com genialidade.
É preciso ter pontos de vista diferentes? Não,
pontos de vista diferentes já nós temos,
apenas precisamos de os manifestar, aumentar,
partilhar, confrontar, reconstruir.
É preciso sermos estranhos? Não, estranhos
já nós somos,
apenas precisamos de incorporar e traduzir
a estranheza, comunicá-la sem a diminuir,
torná-la familiar sem a neutralizar.
É preciso familiarizarmo-nos? Não, familiares
já nós somos,
apenas precisamos de o assumir em favor da
qualidade do trabalho,
com toda a tensão, prazer, discussão, diferença
e acerto que nos são *familiares*.
E não é preciso arranjar uma casa? Não, casa
já nós temos,
equipada com tudo o que é necessário, é só
dar-lhe uso sem álibis.

Bem-vindo à escola.
Pouco importa se vens das proximidades ou
de um país distante.
Se vens de longe, traz tudo o que tens, tudo
o que és.
Se vens de perto, mostra-te como se viesses
de longe:
– Mostra as novidades que trazes, mostra o que
viste,
– Mostra o que encontraste que não encontrámos,
– Mostra o que fizeste que não fizemos, porque
fizemos o mesmo mas de outra maneira.
Cada um de nós amplia o mundo, o nosso e
o dos outros.
Somando, dividindo, subtraindo, multiplicando,
trabalhando, partilhando, criticando,
influenciando, orientando, transformando.
Hoje, mais um dia na escola-mundo-casa, somos
todos estrangeiros, quer dizer, estamos *em família*.
Amanhã, voltaremos como se viéssemos ainda de
mais longe.
Para que também possamos ir mais longe, seja
lá para onde for.

Este texto não é para ser lido,
é para ser usado nas paredes das salas de aula.
É apenas um lembrete, por palavras minhas,
dos avisos que outros nos deixaram
e continuam a deixar:
para sublinhar, com uma cor, o que já fizemos,
e, com outra, o que temos para fazer.

ANA LÚCIA DUQUE
PORTUGAL

ANCHOR KNOWLEDGE AND VALUES — SIGNS OF THE TIMES

It is assumed that the new technologies have been changing the way individuals from a wide age range learn, socialize, play and engage civically. As far as learning is concerned, this vast digital transformation has been causing a change in the way we relate to reading, and it is pertinent to question the future of the formats used until now, in the transmission of thought and knowledge, through the traditional written word. Although market research points to the fact that the announced end of the book is not in sight, one must reflect on how students choose to research information freely, spontaneously seeking knowledge on multiple digital platforms online. The formal models of knowledge construction and transmission have been weighted, given the emergence and diffusion of a culture associated to the digital world, characterized by the fluidity and volatility of information, which tests the choice capacity and the use of critical sense. On the other hand, the importance and weight of the so-called theoretical areas in the curriculum of arts and design courses have been questioned. An undeniable and disturbing sign of the times, this recurring, but apparent, duality between theory and practice eludes the real problem: the theorization or problematization of the history and of the surrounding reality does not assume a separation of the knowledges, since one cannot dissociate theory from practice. The model or pedagogical format can be questioned, but the theoretical areas will always be the territories of reflection where the students are expected to gain consciousness of all the knowledge and theoretical thinking which, directly or indirectly, feed the design practice. There is

an urgent need to meditate on the teaching models and in what kinds of tools can be created to provide a productive involvement in the teaching-learning processes. Similarly, it is undeniable and worrying the resistance that exists in the approach of intellectually demanding contents and the frustration that thereof comes to all intervenients. Is this a difficulty that has, in the meantime, taken root, or is it a consequence of the times and of the fragmented and multidisciplinary format of these new realities?

The educational systems define a student profile that is constructed according to certain philosophical and political presuppositions. The effort to adapt to a model which is apparently impervious to the specificities and demands of contemporaneity has been painful, for both students and society in general. There is a collision of distinct visions that come from different experiences: the one that students experience and in which they operate digitally, and the one which is represented and systematized by educational systems. In the first experience, reality is mediated by a technological object, and in it, existence is ubiquitous and lived in the virtual plane.

In this experience there is interaction, a sense of sharing, speed and superficiality, generated by the ephemerality and fluidity of events. The experience of the second reality foresees slow and lonely appropriation and action; it is reflection, introspection, internalization, it requires time and in-depth analysis. How can divergent views meet?

New technologies, the notion of time and space, personal interaction, the existence of the self in an *extra-time* and *extra-matter* concept, are topics of reflection and should concern the action of educators today. Beeing aware that the *one-size-fits-all* time in education is over (Davidson & Goldberg, p.25), the question must be placed: do we continue and sediment, or do we innovate? But, innovate, how? Consider the concepts of *thinkering* and the learning models (Jullian-Pendleton & Brown, p.10) which point to a productive format of sharing the building and online knowledge, informal learning spaces. At a higher level, one refers to on-line co-creation or to anonymous shared writing of articles and books, in which the authorship question assumes new formats (Davidson & Goldberg, pp. 3-10).

As for design, being a socio-cultural activity with a strong connection to the history of the world and to industrialization, its mission is materialized in the present, in the plane of physical reality. Being an activity that is realized in the present time, one can say that the design also works in the future, since its practice is based, in essence, on innovation and technological development. The design produces artificial constructions of the world that contain in themselves several

levels of reading. The term design has its origins in this existential view of the world, a view that reflects the human being who intervenes in the world (Flusser, 2010, 75). Design takes on forms and expressions conditioned by the vision of who is designing, so the world changes the projects and projects change the world. Margolin states that imagination is never a random or uncritical activity because it is based on values. But what values prevail in a reality without frontiers, constantly changing? Furthermore, planning or designing, requires an insight into what the future could or should be (Margolin, 2014, pp. 15-19), and ultimately requires a social conscience. Given a reality and challenging time-lapse and technologies, how can the design student read, and properly interpret his time? How to read and interpret his own reality, his history and culture, the local specificities? How to anchor knowledge? The ability to read the signs of the times, can help produce an adjusted view of the multiple contexts and the construction of a project at a level of responsible innovation. Without abdicating the utopian perspective of design, we point out that students need tools and guides to help them navigate these highly dynamic contexts, so that they can use platforms of superior, historical, philosophical or aesthetic knowledge, in order to be aware of the good and bad models of the past, of what is emerging in the present and so that they can take an active part in building a better future.

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PT

ANCORAR CONHECIMENTO E VALORES — SINAIS DOS TEMPOS

Assume-se que as novas tecnologias têm vindo a alterar a forma como os indivíduos de uma ampla faixa etária aprendem, socializam, jogam e se envolvem civicamente. No que respeita à aprendizagem, esta vasta transformação digital tem vindo a provocar uma variação no modo como nos relacionamos com a leitura, sendo pertinente questionar o futuro dos formatos utilizados até hoje na transmissão do pensamento e do conhecimento, através da tradicional palavra escrita. Ainda que os estudos de mercado apontem para que o anunciado fim do livro não esteja à vista, há que refletir sob a forma como os estudantes optam por pesquisar informação de forma livre, procurando espontaneamente conhecimento nas múltiplas plataformas digitais online. Os modelos formais de construção e transmissão do saber têm sido ponderados, dada a emergência e difusão de uma cultura associada ao mundo digital, caracterizada pela fluidez e volatilidade de informação, que põe à prova a capacidade de escolha e o uso do sentido crítico. Por outro lado, a importância e o peso das áreas ditas teóricas no currículo dos cursos de artes e design, têm vindo a ser questionados. Inegável e preocupante sinal dos tempos, esta recorrente, mas aparente, dualidade entre a teoria e prática ilude o verdadeiro problema: a teorização ou problematização da história e da realidade envolvente não pressupõe uma separação dos saberes, pois que não se pode dissociar a teoria da prática. Pode questionar-se o modelo ou o formato pedagógico, mas as áreas teóricas serão sempre os territórios de reflexão onde é suposto que os estudantes tomem consciência de todo o conhecimento e pensamento teórico que, de forma direta ou indireta, nutre a prática projetual. É urgente refletir sobre os modelos de ensino e que tipos de ferramentas poderão ser criadas para proporcionar um envolvimento produtivo nos processos de ensino-aprendizagem. De igual modo, é inegável e preocupante a resistência que se verifica na abordagem de conteúdos intelectualmente exigentes e a frustração que daí advém para todos os intervenientes. Será esta uma dificuldade que, entretanto, se enraizou, ou será uma consequência dos tempos e do formato fragmentado e multidisciplinar destas novas realidades?

Os sistemas educativos definem um perfil de aluno que é construído segundo determinados pressupostos filosóficos e políticos. O esforço de adaptação a um modelo aparentemente impermeável às especificidades e exigências da contemporaneidade tem sido penoso, tanto para os alunos como para a sociedade em geral. Há uma colisão de visões distintas que provêm de experiências diferentes: a que os estudantes vivenciam e na qual operam digitalmente, e a representada e sistematizada pelos sistemas educativos. Na primeira experiência, a realidade é mediada por um objeto tecnológico, e nela a existência é ubíqua e vivida no plano virtual. Nessa vivência existe interação, sentido de partilha, rapidez e superficialidade, gerada pela efemeridade e fluidez de acontecimentos. A experiência da segunda realidade prevê uma apropriação e ação lentas e solitárias; é reflexão, introspeção, interiorização, exige tempo e análise aprofundada. Como se podem encontrar visões divergentes?

As novas tecnologias, a noção do tempo e espaço, a interação pessoal, a existência do eu num conceito *extra-tempo* e *extra-matéria*, são temas de reflexão e devem preocupar a ação dos educadores na atualidade. Cientes de que terminou o tempo do *one size fits all* na educação (Davidson & Goldberg, p. 25), a questão deve colocar-se: continuamos e sedimentamos, ou inovamos? Mas, inovar, como? Atente-se aos conceitos de *thinkering* e aos modelos de aprendizagem (Jullian-Pendleton & Brown, p.10) que apontam para um formato produtivo de partilha de construção e de conhecimento *online*, espaços informais de aprendizagem. Num patamar mais elevado, refira-se a cocriação *online* ou a escrita partilhada anónima de artigos e livros, em que a questão da autoria assume novos formatos (Davidson & Goldberg, pp. 3-10).

Quanto ao design, sendo uma atividade sócio-cultural com uma forte ligação à história do mundo e à industrialização, a sua missão é materializada no presente, no plano da realidade física. Sendo uma atividade que se concretiza e realiza no tempo presente, pode afirmar-se que o design opera também no futuro, pois que a sua prática se pauta, na essência, pela inovação e pelo desenvolvimento tecnológico. O design produz construções artificiais do mundo que contêm em si vários níveis de leitura. O termo design tem origem nesta visão existencial do mundo, visão essa que reflete o ser humano que intervém no mundo (Flusser, 2010, p. 75). O design assume formas e expressões condicionadas pela visão de quem projeta, por isso, o mundo muda os projetos e os projetos mudam o mundo. Margolin afirma que a imaginação nunca é uma atividade aleatória ou acrítica pois é baseada em valores. Mas que valores prevalecem numa realidade sem fronteiras, em constante alteração? Para além disso, planear ou projetar requer uma visão sobre o que o futuro poderia ou deveria ser (Margolin, 2014, pp. 15-19); enfim, requer uma consciência social. Perante uma realidade e um compasso de tempo e tecnologias exigentes, de que maneira o estudante de design pode ler, interpretar devidamente o seu tempo? Como ler e interpretar a sua própria realidade, a sua história e cultura, as especificidades locais? Como ancorar conhecimento? A capacidade de ler os sinais dos tempos poderá ajudar a produzir uma visão ajustada dos múltiplos contextos e a construção de um projeto num patamar da inovação responsável. Não abdicando da perspetiva utópica do design, assinalamos que os estudantes necessitam de ferramentas e guias que os auxiliem a navegar nestes contextos altamente dinâmicos para que, deste modo, possam utilizar plataformas de conhecimento superior, histórico, filosófico ou estético, de forma a terem consciência dos bons e maus modelos do passado, do que é emergente no presente e para que possam tomar parte ativa na construção de um futuro melhor.

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ANTÓNIO MENDANHA
PORTUGAL

THE DOORS OR THE FRONTIER NATURE OF THE DRAWING

Throughout the times, Drawing has deserved the artists, writers and philosophers' attention on trying to testify about the true meaning of the drawing as an action. They did it with their own knowledge as experts in the subject. Therefore I have the nerve to dare to make some considerations, in the hope of counting on your benevolence and understanding. Being aware that these lines can contribute, however little it may be, to underline the importance Drawing plays in the training of the Designer and the Artist in a time marked by the splendor of scientific and technological discoveries on one hand and, on the other, when values of humanistic content such as ethics, social solidarity and the uniqueness of thinking and acting in freedom seem diminished over the brilliance of the machine, logic and global discourse.

In all that has been said or written about Drawing, beyond the diversity and depth of the priceless and numerous legacy discourses, there is an aspect that should be immediately highlighted: all give room to new interpretations, as if the subject is far beyond the limits of a certain idea. No matter how much thought or "mental things" and emotions are at the center of the inherited propositions, seeming to cover everything that can be said, we always end up recognizing that the door is still open: not everything has yet been said. And this is what happens when we finish reading a book about Drawing, even if the author has reached the peak of an excellent argumentation. Therefore, Drawing seems to transcend all that can be said or thought about it. Because it is perhaps a skill or rather a living matter we embody, which is part of us in an intrinsic

(and biological?) way following us from the moment we are thrown into the "gift of existence" until it is fulfilled. It can be said that it is also structuring because it seems to contain the brilliance of the procedural framework of the dialectic of life. This seems to be an immanent competence that comes to life and follows us throughout our existence. And this existence, with the testimonies left by the subject (in the actions developed during his existential time) guarantees survival following the dimension of the eternal time even when his body disappears. What can be deduced from Drawing as a vital, physical and spiritual action, is the capacity to prolong the existence of the author well beyond his death, because in the physicality of lines and forms (it may be considered mummified) his material existence is extended even because the spiritual power that animates him can survive forever. It will be in the area of spirituality or metaphysics that Arts find their true power, rising from the physical envelope to areas where the ultimate sense escapes from us, however tight and daring the attempts at their approach and decoding may be.

The philosopher Eugenio Trías, in his *philosophy of limit*, makes the symbolic approach of the Door as *terminus* and *limen* at the same time. He defines terminus as the limit of what is on this side, delimits that interior space we live in, we know, and with which we interact directly and permanently; on the other hand, in its function of limen or threshold, it opens or gives passage to the other side, to the zone of the unknown, the strange, the uncertain, the intangible, the unameable or the mystery, whose access is only possible indirectly and analogically. This *border zone* gives the door an importance and a metaphorical meaning whose meaning the philosopher elucidates, emphasizes and privileges in his propositions on the concept of Limit or Border, together with the idea of the Bridge operating the connection between the two banks of the world and of the no -world. For the thinker, the limit is, at the same time, end and beginning: "terminal movement of something ending (towards the uncertain); and *pre-liminary* movement until something is born" and its understanding should cover the concepts of space and time at the same time.

Whenever the Romans founded a city, the ritual implicit in the action of tracing the limits of space to be occupied by the new city was of the utmost importance and significance. According to Rykwert, in *La Idea de Ciudad (2002)*, it was up to the founder to open the *sulcus primigenius*, the original furrow, defining the land perimeter to be occupied by the new settlement. He did this by using a bronze plow drawn by a white heifer and a bull (the heifer moved on the inside of the groove). It was necessary to tilt the plow so that the plowed earth would fall inwards the furrow, and the accompanying group had to collect and throw to that side any clod that

laid outside. Whenever the founder arrived at the places where the gates should be later, he had to lift the plow in the air (*portare*) until he reached the doorway, resuming the ritualized task until the entire perimeter layout was completed. Then the walls were erected, following strictly the *sulcus primigenius* pattern. And if the doors were subject to civil rules, the walls, in turn, were considered sacred, and the death penalty was applied to those who jumped them. The access or exit of people, animals and goods was made exclusively through the gateways like the corpses that were carried out to be buried outside the city walls.

The ground delimited by the *sulcus primigenius* was sacred, because it was a space "precisely set" to the size and shape of the celestial temple projected on the floor, which had been foreseen by the Áugure during the "contemplation" ceremonial (demarcation of the temple): it corresponded to the celestial temple here on earth. For this, the priest studied the movement of the Sun and the line traced by this movement (from east to west) marked the ground, thus defining the *decumanus*; in turn, the movement of the sun made around a line or axis, the *cardus*, in the north / south direction, around which the Sun follows its course, was the axis of the universe for the Romans. While saying some sacred words (*verba concepta*), the Áugure drew, with a pole, a circle on the ground cut by two axis that crossed orthogonally in the center. In drawing this diagram, the earth thus touched became the center of the universe, becoming "a unique and singular space", for it had deserved and was marked by good omens, free from evil threats.

It was briefly described the ritual action of *designare*, designing the Roman city. Despite the elapsed time and considering the religious, social and cultural circumstances of that time and the one we live in, characterized by a growing global secularism and technological belief, it seems clear that the current act of drawing is marked by other rituals but, in its essence, this ritualization eventually establishes deep connections with the sacredness exposed in the Roman ritual. The first moments of Drawing are of a certain emotional charge and inner concentration that, however vague they may be, reveal the presence of a posture marked by the typical secrecy of the sacred rites, or by the unspeakable moments marked by transcendence. Therefore, the action of drawing implies the repetition of certain archetypal gestures in order to bring a layout, supposed to be the ideal one, and, like the Augure's gestures, during contemplation (at the foundation of the Roman city), there will be a *cardus* and a *decumanus* establishing the main axis of composition on paper, while ideas about the concepts required in the drawing are imbued with the magic or enchantments (*verba concepta*) the Roman

priest uttered at that moment. That's what happens when the outlines of any object or shape are drawn. However simpler they may be, when tracing their outlines, the designer's gestures can also suggest the presence of an unknown ritual, perhaps referring to the hermetic codes used by the human being in moments full of transcendence and sacredness. Or, in other words, when he acts like the inhabitant of the world's limits and, as a demiurgic being, he embodies all the rites and ancestral myths, allowing the invocation or dialogue with everything that is secret and foreign to his own nature and ability to discern. So, is there any difference between drawing with a pencil the outline of a shape on a paper, and the *sulcus primigenius* or initial furrow the founder opened with the plow on the ground when he was delimitating the area of the Roman city? In both cases, they are nothing else but two drawings. And if *the sulcus primigenius*, according to Rykwert, "it was a sacred marriage where the sky and the earth were united", as a sign of fertility, would the line drawn on paper not represent a sign of creative fertility? Or can the blank sheet of paper not correspond, by analogy, to a piece of land or to the Great Mother (*Magna Mater*) "whose fertility is increased by cultivation and the plow", being the later replaced by the pencil? Therefore, the pencil ensures the fertilization of the sheet of paper whenever it traces grooves that shape the Designer's invoked ideas and these shapes can correspond, by analogy, to many other cities demarcated in the Roman rite.

By the symbol, and always indirectly and analogically, the human being can open the doors of mystery and transcendence, because, according to the philosopher Eugenio Trías "it is at the border that the human being meets the sacred, through the act or the symbolic happening " and every drawing can be symbolic when it functions as a threshold or as a bridge to try to establish the connection to the other side or to the border of the unknown or of what is secret (sacred).

Doors, in their most common function, are a place of passage and also of barrier, insurmountable in certain cases. Turning on the hinges, they can be opened or closed, and they have a very special meaning when they are closed: because they hide what is inside they are full of magic and mystery that seduce and challenge urging to be opened. While they are closed, one never knows whether there is light or darkness, cold or heat, a warm or stormy environment, a treasure or garbage, life or death. Whatever there is, curiosity will only finish when they are opened; or else, if that is impossible, it will be left to the imagination to form all sorts of visualizations of possible or impossible scenarios, till the exhaustion. The more unreal the scenarios are, the more the mystery grows and there's more curiosity increasing the imagination that is, increasing the ability to create images about the unknown.

Janus, the Roman god of the gates, was represented by a head with two opposite faces. He was, therefore, the personification of the door, "god of all beginnings and all openings". The two faces defined the bivalence inside / outside applied to all the walls or limits; by analogy, the double face can still mean the good and the evil, war and peace, new and old, male and female, beginning and end, or past and future.

The list of meanings attributed to this bipolar or the Janus nature of the Door could go on. But there is a detail of interpretation that becomes the core or the heart of Trías' philosophy of limit. Here, the Limit establishes a trilogy of *fences* or scopes: as *border fence* (or founding fence) divided into *fence of to Appear* (or world) and *hermetic fence* (or non-world or mystery). Meaning that this trilogy of *fences* form the body (or topography) of the Limit itself as principle or founding entity. Thus, the *frontier or borderline fence* presents itself as a border (or gate) between the *fence of to Appear* and *the hermetic fence*, that is, it is in the border or *borderline fence* that the world presents itself in reference to the non-world or mystery. Therefore, it is in this frontier area or frontier that the Human being, elevated to its condition of border resident (or inhabitant of the border), can keep in touch only "indirectly and analogically" with all that "inhabits" that scope of mystery that, in a hermetic way, resists any direct attempted approach.

In this context, the line in the drawing establishes the limit of forms or spaces as it simultaneously opens up to the exteriority of these same forms or spaces: it is, in its origin, a sign of demarcation and passage from form to non-form. The form gains body exactly there, in the body of the moving line, becoming known and acquiring identity, while this same line simultaneously defines the background or non-form space. Therefore the line, as a limit or border, is the founding entity: from its body the form is born as well as this other unknown scope that goes far beyond surrounding it. As a fertile entity, in its movement, defined in space and time, the line gives life to all kinds of known or unknown forms, both natural and artificial, while impregnating them with the sap that animates it in its unique way. And if these traced forms refer and belong to the physical and phenomenological world we know and live in, what the line does is to create another parallel or twin world, but with its own specificity, because, although belonging to this world, this new parallel world is impregnated with a hidden power capable of establishing dialogue with this other secret and unknown scope that is beyond the senses and the physical experience, belonging to the Symbol that type of hidden power that, at most, opens itself to the mystery of the unknown and transcendence. The drawn shapes are a

sensitive vehicle that (through the physical body they represent) opens the doors to the symbolic meanings, proposed by the *frontier reasoning* in a borderline openness.

As a lock pick, the symbol forces (although in a partial and indirect way) the bolts of those doors that bar the passage to hidden zones, sealed to a factual reason whose exclusive support is phenomenology. Or, the symbol is the Great Door which, *indirectly and analogically*, makes possible (in a borderline opening) the access to the impossible or aporetic ideas. These (ideas) include concerns about the knowledge of the human condition, or questions about the destiny or final end of the human being, its role in life on a cosmic scale, as an intelligent agent, facing the possibility of existing or not another interlocutor or entity or superior principle. Through the *frontier reason* (which establishes a critical dialogue with its shadows, like the unreason, the passion, the unknown, the mythical, the transcendence, the metaphysics), the human being, facing the impossibility of overcoming his finitude, creates symbols to force the contact, always partial and by analogy, with this mysterious *fence* or hermetic scope where the answers to the impossible questions are.

On paper, digital media or on any kind of material, however humble or unusual, a simple line in its seemingly banal course (but loaded with memories, in Matisse's words) opens the symbolic possibility of taking us to all other universes created by the dream, the passion, or the utopian daring, before which a reason, circumscribed to the facticity, ends up failing to open itself (on the limit) to those other areas that surpass it and that it insists on not recognizing, closing itself up. For the mediating power of the symbol is an inexhaustible lode, being at the same time available and stuck in the magma of the senses.

That is to say, in this line it is still recorded the so-called *voice of the materials*: in it echo the timid crescendos of the initial moments, the indecisions, the resistance offered by the cellulose fibers of paper, the flow or the gestural tension, the variation of the specific sounds of the charcoal pencils , crayons, markers, graphite, quills and pens when gliding or scraping the paper until it rips; the adages of the slow line, the regrets or the momentary hesitations, the silence of pauses or interruptions, the vibration of rhythmic accelerations, the whisper of drags, or the hoarse, low "voice" of the already damaged scratching tools, echo in it. If this polyphony composed of the voice of each instrument is not heard, or worse, if there is no differentiation between the various timbres of the used instruments, or finally, if these voices were simply muffled or muted, it will be because the line will have very little to say about its author's quality of performance: there will be a monotonous, atonal, without rhythm and flameless: soulless

result. All in all, the *ductus* is lost, the graphic truth expressed in the way the designer personalizes the intimate and singular relation he knows how to establish with the means and the supports he manipulates in the act of drawing, by drawing himself. Then we will have a drawing made up of a series of lively, silent lines, lying inert on a tomb-shaped support: perhaps it may refer to the symbology of death, when it was intended to create a full life scenario capable of arousing feelings of pleasure and emotions, and to open the intellect to the avatars of the unknown, the unspeakable, the impossible and transcendence.

Knowing how to open the supplementary gates of emotions, hunches and passions will be the way to give the intellection another power or another rejoice, making it capable of opening itself to those spheres that are located beyond the limiting limits imposed by logic and facticity. It will perhaps be to ensure that reason does not lose the most fundamental and most genuine character of the *human being*, preventing it from the excesses of the *inhuman*, exposed in the logical coldness of a reason that is exhausted in its own rationalization. An intelligence based on factual logic, without the spice of emotions, feelings, and passions, may lead to an inhuman humanity, full of robotic, selfish, calculating, and superior intelligence beings, but incapable of feeling the most basic compassion for others. On the contrary, an *emotional or passionate intelligence* will guarantee a full, healthy Humanity, rich in the diversity of its elements, extremely competent and creative, capable of assuming balanced, integrated, ecological and viable life forms in which science, technology and capacity to create symbols, along with other knowledge, lead to its own understanding, the real universe and other unknown universes whose doors can be opened, using symbolic mediation.

Although Drawing is humble in appearance, it embodies the congenital capacity of the human being to create symbols, in order to reveal the unknown. Drawing, as a symbol while opening the doors of the real, can also open, indirectly and as far as possible, those other doors of the unreal or unknown spheres that insist on remaining hermetically closed to the rational logical effort. More than in the representation of the real, the ultimate power of the Drawing lies in this superior ability to give to Mankind the discovery or invention of other entities or scopes from which the human being can approach only in dreams or in moments in which reason, in its limits or frontier, opens itself, by passion, to the unreason, to the metaphysical or to the sacred. Therefore, Drawing can be a door, on whose threshold the real finds or transmutes itself into something which, laying on the other side, only allows a partial and indirect approximation carried out by the Symbol and even if you invest only in

the representation of a simple real object, the doors of meaning will remain open as far as the imagination can go. We will indeed have to acknowledge the modesty of our merits for, despite all efforts, the doors of Drawing will remain open, in a permanent challenge to new interpretations, to new azimuths of meaning, without them being exhausted: for in the Symbol there will always be a hard, secret, impenetrable core, whose definitive access presents itself as an impossible task. There the doors give way to an insurmountable wall, where only just small breaches or small gaps of light can be opened, without being able to unveil the last sense or the final idea. In this impossibility lies the force majeure that, irresistibly, impels us to go forward in trying to open the final door.

Therefore, to do without this support tool, that is, to ignore the power of Drawing, will, perhaps irremediably, mortgage the supreme ability to transpose our own limits (as human beings in this world), to approach other worlds, those other reserved areas in a substantive way to Arts or to Philosophy. On the other hand, just the importance of the so-called operative design, in the context of the functional objects production required by a consumer society, will be enough to be recognized as an indispensable and irreplaceable universal language. And, as it has been said, rather than being a prosthesis of thought, emotions and feelings, it is of a structural and biological nature: it is born and dies with us. We can't get rid of it, ingrained as it is inside of us, as the *sulcus primigenius* of this marvelous citadel we are. In it we will find the doors that, symbolically, allow the access to the mystery of these other worlds or spheres that, on the other side of the *border*, surpass us and insist on escaping the powers of pure reason. If we know how to make out of the Drawing these doors that open themselves to the Great Questions that challenge us, in it we will find the lever allowing us *the great leap* on the walls of our solitude.[1]

1 This text is part of the author's book *O Desenho como Errância Fronteiriça*, in a forthcoming publication.

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PT

AS PORTAS OU A NATUREZA FRONTEIRIÇA DO DESENHO

Ao longo do tempo, o Desenho mereceu a atenção de artistas, escritores e filósofos, no sentido de se tentar testemunhar sobre o verdadeiro significado da ação de desenhar. Fizeram-no com o conhecimento próprio e devido a quem é especialista no assunto. Assim sendo, resta-me o despudor de me atrever a alinhavar algumas considerações, na esperança de contar com a vossa benevolência e compreensão. Ciente de que estas linhas possam contribuir, por pouco que seja, para sublinhar a importância que o Desenho assume na formação do *Designer* e do Artista, numa época marcada pelo esplendor das descobertas científicas e tecnológicas, por um lado, e, por outro, num tempo em que os valores de conteúdo humanista como a ética, a solidariedade social e a singularidade do pensar e do agir em liberdade parecem diminuídos face ao brilho da máquina, da lógica e do discurso global.

Em tudo o que foi dito ou escrito sobre o Desenho, para além da diversidade e profundidade dos inestimáveis e numerosos discursos legados, reconhece-se que há um aspeto a ressaltar de imediato: todos abrem portas a novas interpretações, como se o assunto escapasse à circunscrição de uma determinada ideia. Por mais que o pensamento ou "as coisas mentais" e as emoções estejam no centro das proposições legadas, parecendo tudo abranger em relação ao que pode ser dito, acabamos sempre por reconhecer que a porta continua aberta: ainda não foi dito tudo. E é o que acontece, quando acabamos de ler um livro de desenho, mesmo que o autor tenha atingido o último grau da excelência argumental. Logo, o Desenho parece transcender tudo quanto sobre ele possa ser dito ou pensado. Porque se trata, talvez, de uma capacidade ou de uma matéria viva que integramos, que faz parte de nós de uma forma intrínseca (e biológica?), que nos acompanha desde o momento que somos atirados ao "dom da existência", e até que esta se cumpra. Poderá dizer-se que é estruturante porque denota conter o fulgor do entramado processual da própria dialética da vida. Parecendo ser uma competência imanente que nasce e nos acompanha durante a nossa existência. E esta, mesmo que o corpo se extinga, os testemunhos deixados pelo sujeito (nas ações por ele desenvolvidas durante o seu tempo existencial) garantem a sobrevida, acompanhando a dimensão do tempo eterno. Pelo que pode deduzir-se que o Desenho, como ação vital, física e espiritual, pode prolongar a existência do autor muito para lá da morte, porque na fisicalidade das linhas e das formas (podendo considerar-se mumificada) prolonga-se a existência material do mesmo, tanto mais porque o poder espiritual que o anima pode sobreviver eternamente. Será na área da espiritualidade ou da metafísica que as Artes encontram o seu verdadeiro poder, alçando-se do invólucro físico para zonas onde o sentido último nos escapa, por mais cerradas e ousadas que sejam as tentativas de aproximação e descodificação.

O filósofo Eugenio Trías, na sua *filosofia do limite*, faz a abordagem simbólica da Porta como sendo ao mesmo tempo *terminus* e *limen*. Como *terminus* estabelece o limite do que fica do lado de cá, delimita aquele espaço interior que habitamos, que conhecemos, e com o qual interagimos direta e permanentemente; por outro lado, na sua função de *limen* ou umbral, abre-se ou dá passagem para o lado de lá, para a zona do desconhecido, do estranho, do incerto, do intangível, do inominável ou do mistério, cujo acesso apenas é possível de forma *indireta e analógica*. Esta natureza *fronteiriça* confere à Porta uma importância e um significado metafórico cujo alcance o filósofo dilucida, sublinha e privilegia nas suas proposições sobre o conceito de *Limite* ou *Fronteira*, juntamente com a ideia da Ponte operando a ligação entre as duas margens do mundo e do não-mundo. Para o pensador, o *limite* é, ao mesmo tempo, fim e começo: "trânsito terminal de algo que acaba (em direção ao incerto); e trânsito *pre-liminar* até algo que nasce". Devendo a leitura abranger os conceitos de espaço e de tempo ao mesmo tempo.

Sempre que os romanos fundavam uma cidade, revestia-se da máxima importância e significado o ritual implícito na ação de traçar os limites do espaço a ocupar pela nova *urbe*. Segundo Rykwert, em *La Idea de Ciudad* (2002), cabia ao fundador abrir o *sulcus primigenius*, o sulco inicial, definindo o perímetro do terreno a ocupar pela nova povoação. Fazia-o utilizando um arado de bronze puxado por uma novilha e um touro brancos (seguindo a novilha pelo lado de dentro do sulco). Era necessário inclinar o arado para que a terra lavrada tombasse para o lado de dentro do sulco, cabendo à comitiva acompanhante recolher e lançar para esse lado qualquer pedaço de terra que ficasse pelo lado de fora. Sempre que chegasse à zona de uma das portas, o fundador tinha de levantar no ar (*portare*) o arado até ultrapassar o vão destinado à porta, retomando a tarefa ritualizada até

completar o traçado de todo o perímetro. De seguida eram levantados os muros, seguindo rigorosamente o traçado do *sulcus primigenius*. E, se as portas estavam sujeitas às regras civis, por sua vez, os muros eram considerados sagrados, sendo aplicada a pena de morte a todos aqueles que os saltassem. Cabia, exclusivamente, às portas o acesso ou a saída de pessoas, animais e mercadorias; igualmente, por ali saíam os mortos para serem sepultados fora dos muros da cidade.

O chão delimitado pelo *sulcus primigenius* era sagrado, pois era um espaço "recortado" à medida do templo celeste projetado no solo, antevisto pelo Áugure durante o cerimonial da "contemplação" (demarcação do templo): correspondia ao templo celeste aqui na terra. Para isso, o sacerdote estudava o movimento do Sol e a linha que o seu movimento (de leste para oeste) marcava o solo, definindo o *decumanus*; por sua vez, o movimento do Sol faz-se à volta de uma linha ou eixo ou gonzo, o *cardus*, no sentido norte/sul, sendo essa linha aquela em torno da qual o Sol segue o seu curso, pelo que o *cardus* era o eixo do universo para os romanos. Enquanto dizia umas palavras sagradas (*verba concepta*), o Áugure *desenhava* com um bastão, no chão, um círculo cortado pelos dois eixos que se cruzavam ortogonalmente no centro. Ao desenhar esse diagrama, a terra assim tocada convertia-se no centro do universo, tornando-se "um espaço único e singular", pois havia merecido e estava marcado pelos bons *augúrios*, livre das ameaças *nefastas*.

De forma resumida, descreveu-se a ação ritual de *designare*, desenhar a cidade romana. Apesar do tempo transcorrido e consideradas as circunstâncias religiosas, sociais e culturais dessa época e desta em que vivemos, caraterizada por uma crescente laicização e crença tecnológica globais, parece evidente que o ato de desenhar atual está marcado por outros rituais mas, na sua essência, essa ritualização acaba por estabelecer nexos profundos com a sacralidade exposta no ritual romano. Porque os primeiros momentos do Desenho revestem-se de uma determinada carga emotiva e de concentração interior que, por mais vaga que seja, indicia a presença de uma postura marcada pelo secretismo próprio dos ritos sagrados, ou pelo indizível dos momentos marcados pela transcendência. Por isso, a ação de desenhar implica a repetição de certos gestos arquetípicos, no sentido de trazer os *bons augúrios* para um traçado que deverá ser o ideal; e, à semelhança dos gestos do Áugure, durante a *contemplação* (na fundação da cidade romana), haverá um *cardus* e um *decumanus* estabelecendo os eixos principais da composição sobre o papel, enquanto as ideias sobre os conceitos requeridos no desenho se investem da carga mágica ou de encantamento da linguajem (*verba concepta*) que o sacerdote romano proferia naquele momento.

É o que acontece quando se desenham os contornos de um qualquer objeto ou de uma forma. Por mais simples que ele ou ela sejam, no ato de traçar os seus contornos, também os gestos do desenhador podem conotar a presença de um ritual desconhecido, porventura remetendo para os códigos herméticos utilizados pelo ser humano nos momentos investidos de transcendência e sacralidade. Ou, dito de outro modo, quando ele se assume no papel de habitante dos limites do mundo e, como ser demiúrgico, encarna todos os ritos e mitos ancestrais, alçando-se à possibilidade de invocação ou de diálogo com os âmbitos de tudo o que é secreto e alheio à sua própria natureza e à sua capacidade de discernimento. Então, haverá alguma diferença entre o desenhar com o lápis um contorno de uma forma sobre um papel, e o *sulcus primigenius* ou sulco inicial que o fundador abria com o arado sobre o solo na ação de desenhar (*designare*) a cidade romana? Nos dois casos, o que resta são dois desenhos. E se o *sulcus primigenius* "era um matrimónio sagrado pelo qual se uniam o céu e a terra", segundo Rykwert, em sinal de fertilidade, será que a linha inscrita no papel não representa um sinal de fertilidade criativa? Ou a folha de papel em branco não poderá corresponder, por analogia, a um pedaço de terra ou à Grande Mãe (*Magna Mater*) "cuja fertilidade se incrementa mediante o cultivo e o arado", sendo este substituído pelo lápis? Logo, o lápis assegura a fertilização da folha de papel, traçando sulcos que dão forma às ideias invocadas pelo Desenhador. E essas formas podem corresponder, por analogia, a outras tantas cidades demarcadas no rito romano.

Pelo símbolo, e sempre de forma indireta e analógica, pode o ser humano abrir as portas do mistério e da transcendência, porque, como propõe o filósofo Eugenio Trías, "é na fronteira que se dá cita ou testemunho do homem com o sagrado, através do ato ou do acontecer simbólico" E, se todo o desenho pode ser simbólico, será porque funciona como umbral ou como ponte para tentar estabelecer a ligação para o lado de lá, ou para a margem do desconhecido ou daquilo que é secreto (sagrado).

As portas, na sua função mais comum, constituem o local de passagem e também de barreira, em certos casos intransponível. Rodando nos gonzos, abrem-se ou fecham-se, e é quando se encontram cerradas que se investem de um significado muito especial:

porque escondem o que está para o lado de lá, revestem-se de uma carga de magia e mistério que seduz e desafia, convidando, insistentemente, para que se opere a respetiva abertura. Enquanto estiver fechada, jamais saberemos se, do outro lado da porta, há luz ou escuridão, frio ou calor, um ambiente acolhedor ou tormentoso, um tesouro ou lixo, vida ou morte. Seja o que for que lá esteja, a curiosidade apenas acabará quando for aberta; ou então, caso isso seja impossível, restará dar rédeas à imaginação para se operar toda a sorte de visualizações, acerca de cenários possíveis ou impossíveis, até a exaustão. E, quanto mais irreais forem os cenários, mais o mistério se adensa e mais curiosidade existe, aumentando a imaginação, ou seja, aumentando a capacidade de *criar imagens* acerca do desconhecido.

Jano era o deus das portas para os romanos, representado por uma cabeça com duas caras opostas. Era, pois, a personificação da porta, "deus de todos os começos e de todas as aberturas". Os dois rostos definiam a bivalência dentro/fora aplicada a todos os muros ou confins; por analogia, o duplo rosto pode ainda significar benéfico e maléfico, guerra e paz, novo e velho, masculino e feminino, começo e fim, ou passado e futuro.

Poder-se-ia prolongar a listagem de significados atribuídos a essa natureza bipolar ou jânica da Porta. Mas, existe um pormenor de interpretação que, em Trías, se transforma no cerne ou no coração da sua *filosofia do limite*. Nesta, o Limite estabelece uma trilogia de cercos ou âmbitos: como *cerco fronteiriço* (ou cerco fundante) desdobra-se em *cerco do aparecer* (ou mundo) e em *cerco hermético* (ou não-mundo ou mistério). Significando que essa trilogia de *cercos* formam o corpo (ou a topografia) do próprio *Limite* como princípio ou entidade fundadora. Assim, o *cerco fronteiriço ou limítrofe* apresenta-se como fronteira (ou porta) entre o *cerco do aparecer* e o *cerco hermético*, ou seja, é no *cerco fronteiriço ou limítrofe* que o mundo se apresenta em referência ao não mundo ou mistério. Logo, é nessa zona raiana ou fronteiriça que o ser, *alçado* á sua condição de *ser do limite* (ou habitante da fronteira), pode estabelecer contacto "apenas de forma indireta e analógica" com tudo aquilo que "habita" esse âmbito de mistério que, de forma hermética, resiste a qualquer tentativa de aproximação direta.

Neste contexto, a linha no desenho, ao mesmo tempo que estabelece o limite das formas ou dos espaços, ela abre-se à exterioridade dessas mesmas formas ou espaços: é na sua origem sinal de demarcação e de passagem da forma para a não-forma. Sendo exatamente aí, no corpo da linha em movimento, que a forma ganha corpo, tornando-se conhecida e adquirindo identidade, enquanto, no mesmo instante, essa mesma linha define também o espaço do fundo ou da não-forma. Logo, a linha, como limite ou fronteira, é a entidade fundadora: é do seu corpo que nascem tanto a forma como esse outro âmbito informe e desconhecido que se estende para lá desta, circundando-a. Como entidade fértil, em seu movimento, definido no espaço e no tempo, a linha vai dando vida a toda a espécie de formas conhecidas ou desconhecidas, tanto naturais como artificiais, ao mesmo tempo que as impregna com a seiva que a anima em sua rota singular. E, se essas formas traçadas se reportam e pertencem ao mundo físico e fenomenológico que conhecemos e habitamos, o que a linha faz é criar um outro mundo paralelo ou geminado, mas com uma especificidade própria, porquanto, embora pertencendo a este mundo, esse novo mundo paralelo está impregnado de um poder oculto capaz de estabelecer diálogo com esse outro âmbito secreto e desconhecido que está para além dos sentidos e da experiência física. Pertencendo ao Símbolo essa forma de poder oculto que, no limite, se abre ao mistério do desconhecido e da transcendência. E sendo as formas desenhadas o veículo sensível que (através do corpo físico que elas apresentam) abre as portas às significações simbólicas que a *razão fronteiriça* propõe em abertura limítrofe.

Como gazua, o símbolo força (embora de modo parcial e indireto) os ferrolhos daquelas portas que barram a passagem para zonas ocultas e vedadas a uma razão fáctica cujo alimento exclusivo é a fenomenologia. Ou então, o símbolo é a Grande Porta que, *de forma indireta e analógica*, torna possível (em abertura limítrofe) o acesso às ideias impossíveis ou aporéticas. Incluindo-se nestas (ideias) as preocupações sobre o conhecimento da condição humana, ou as interrogações sobre o destino ou fim final do ser humano, ou sobre o papel que lhe cabe na vida à escala cósmica, como agente inteligente, postado face à possibilidade da existência ou não de um outro interlocutor ou entidade ou princípio superior. Através da *razão fronteiriça* (que estabelece diálogo crítico com as suas *sombras*, como a sem-razão, como a paixão, como o desconhecido, como o mítico, como a transcendência, como a metafísica), o ser humano, na impossibilidade de vencer a sua finitude, cria símbolos para forçar o contacto, sempre parcial e por analogia, com esse *cerco* misterioso ou âmbito hermético onde residem as respostas às perguntas impossíveis.

Sobre o papel, sobre o suporte digital, ou sobre qualquer tipo de material por mais humilde ou inusitado que seja, uma simples linha em seu percurso aparentemente banal (mas carregado de memórias, no dizer de Matisse) abre-se à possibilidade simbólica de nos levar a todos aqueles outros universos criados pelo sonho, pela paixão, ou pela ousadia utópica, perante os quais uma razão, circunscrita à facticidade, acaba por falhar ao recusar abrir-se (no limite) a esses outros âmbitos que a ultrapassam e que ela teima em não reconhecer, fechando-se sobre si própria. Porque o poder mediador do símbolo constitui um filão inesgotável, apresentando-se, ao mesmo tempo, disponível e atascado no magma dos sentidos.

Essa linha, para além de incorporar as mundividências físicas, culturais e espirituais do autor, denota também a presença das relações acontecidas, durante a ação de desenhar, entre a vontade e a capacidade do desenhador e as incidências decorrentes das especificidades físicas dos meios utilizados. Ou seja, nessa linha está ainda gravada a chamada *voz dos materiais*: nela ressoam os crescendos tímidos dos momentos iniciais, as indecisões, a resistência oferecida pelas fibras de celulose do papel, a fluência ou a tensão gestual, a variação das sonoridades próprias do carvão, do pastel, dos lápis de cor, dos marcadores, da grafite, das penas e das canetas deslizando ou arranhando o papel até ao rasgão; nela ecoam os adágios da linha vagarosa, dos arrependimentos ou das hesitações momentâneas, o silêncio das pausas ou das interrupções, a vibração das acelerações rítmicas, o sussurro dos arrastamentos ou a voz rouca e baixa dos meios riscadores já rombos. Se esta polifonia composta pela voz de cada instrumento riscador não se faz ouvir, ou pior, se não existir essa diferenciação entre os vários timbres dos instrumentos utilizados, ou por fim, se essas vozes forem, pura e simplesmente, abafadas ou silenciadas, será porque a linha terá muito pouco para dizer sobre a qualidade de desempenho do seu autor: acontecerá um resultado monótono, atonal, sem ritmo e sem chama: sem alma. Em suma, perdeu-se o *ductus*, a verdade gráfica expressa no modo como o desenhador personaliza a relação íntima e singular que sabe estabelecer com os meios e os suportes por ele manipulados no ato de desenhar, desenhando-se. Então, teremos um desenho formado por um conjunto de linhas mudas, lívidas, jazendo inertes sobre um suporte transformado em túmulo: porventura poderá remeter para a simbologia da morte, quando se pretendia criar um cenário pleno de vida, capaz de suscitar sentimentos de prazer e emoções, e de abrir o intelecto aos avatares do desconhecido, do indizível, do impossível e da transcendência.

Saber abrir as portas suplementares das emoções, dos pressentimentos e das paixões será dotar a inteleção de um outro poder ou de um outro folgo, tornando-a capaz de se abrir àqueles âmbitos sediados para lá dos limites limitantes, impostos pela lógica e pela facticidade. Será, talvez, garantir que a razão não perca o cunho mais fundamental e mais genuíno do *ser humano*, impedindo-a dos excessos do *inumano*, expostos na frieza lógica de uma razão que se esgota na própria racionalização. Uma inteligência baseada na lógica factual, sem o tempero das emoções, dos sentimentos e das paixões, poderá conduzir a uma humanidade desumana, composta por seres robotizados, egoístas, calculistas e de inteligência superior, mas que são incapazes de sentir a mais básica compaixão pelos outros. Pelo contrário, uma *inteligência emocional ou passional* garantirá uma Humanidade plena, sadia, rica na diversidade dos seus elementos, extremamente competente e criadora, capaz de assumir formas de vida equilibradas, integradas, ecológicas e viáveis; em que a ciência, a tecnologia e a capacidade de criar símbolos, andando a par com os outros saberes, conduzam à compreensão de si, do universo real, e dos outros universos desconhecidos cujas portas pode entreabrir recorrendo à mediação simbólica.

Sendo humilde na aparência, o Desenho corporiza essa capacidade congénita do ser humano de criar símbolos, visando desvendar o desconhecido. Como símbolo, o Desenho, ao mesmo tempo que abre as portas do real, pode entreabrir, indiretamente e até onde for possível, essas outras portas dos âmbitos irreais ou desconhecidos que teimam em permanecer hermeticamente fechadas ao esforço lógico racional. Mais do que na representação do real, o poder último do Desenho reside nessa capacidade superior de proporcionar à Humanidade a descoberta ou a invenção de outras entidades ou âmbitos, dos quais o ser humano se pode aproximar apenas em sonhos ou nos momentos em que a razão, nos limites ou na fronteira de si mesma, se abre, pela paixão, à sem-razão, à metafísica ou ao sagrado. Logo, o Desenho pode ser uma porta, em cujo umbral, o real se encontra ou se transmuta em algo que, residindo do lado de lá, apenas permite uma aproximação parcial e indireta, levada a cabo pelo Símbolo. E mesmo que se invista apenas na representação de um simples objeto real, as portas do sentido continuarão

abertas até onde a imaginação puder chegar. Teremos, sim, de reconhecer a modéstia dos nossos méritos, pois, apesar de todos os esforços, as portas do Desenho continuarão abertas, em desafio permanente, para novas interpretações, para novos azimutes de sentido, sem que estes se esgotem: porque no Símbolo haverá sempre um núcleo duro, secreto, impenetrável, cujo acesso definitivo se apresenta como tarefa impossível. Aí, as portas dão lugar a um muro intransponível, onde é possível abrir apenas pequenas brechas ou pequenas frestas de luz, sem que se possa desvendar o último sentido ou a ideia final. Residindo nessa impossibilidade a força maior que nos impele, de modo irresistível, a seguirmos em frente na tarefa de tentarmos abrir a porta final.

Logo, prescindir dessa ferramenta de apoio, ou seja, ignorar o poder do Desenho, será hipotecar, talvez irremediavelmente, a capacidade suprema de podermos transpor os nossos próprios limites (enquanto seres situados neste mundo), para abordarmos outros mundos, esses outros âmbitos reservados de forma substantiva às Artes ou à Filosofia. Por outro lado, bastará só a importância do chamado desenho operativo, no contexto da produção de objetos funcionais exigidos por uma sociedade de consumo, para ser reconhecido como linguagem universal incontornável e insubstituível. E, como foi referido, mais do que ser *uma prótese do pensamento*, das emoções e dos sentimentos, ele é de natureza estruturante e biológica: nasce e morre connosco. Não podemos livrar-nos dele, entranhado que está, dentro de nós, como *sulco primigénio* dessa cidadela maravilhosa que somos. Nele encontraremos as portas que, simbolicamente, permitem o acesso ao mistério desses outros mundos ou âmbitos que, sediados do outro lado da *fronteira*, nos ultrapassam e teimam em escapar aos poderes da razão pura. Se soubermos fazer do Desenho essas portas que se abrem às Grandes Interrogações que nos desafiam, nele encontraremos a alavanca capaz de proporcionar o *grande salto* sobre os muros da nossa solidão.[1]

1 Este texto faz parte do livro do autor *O Desenho como Errância Fronteiriça*, em fase de publicação.

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THE IMPERMANENCE OF THE WRITTEN WORD

In oral cultures, almost all of the cultural structure was based on the use of language, associated with the memories of individuals. The account of the stories and the knowledge occurred through the oral narratives, in which the narrator reported the experiences passed or lived to listeners of the same social context or communicational. The information was accessible to the interlocutors present, and only while it lasted the memory of its contents, requiring simultaneously the presence and proximity between the interlocutors.

In the face-to-face interaction, participants were physically present and shared the same referential set of space and time. For an oral culture, learning or knowing, meant to perceive and verbalize knowledge through references close to everyday life. To retain and recover the account or experience lived was memorized for subsequent oral repetition. This knowledge, once acquired, should be constantly repeated to allow it to be memorized. In oral cultures the individual memory merged with the collective because it did not have any support or external storage technique, as opposed to the written cultures in which the knowledge could be separated from the identity of the people.

The writing transformed in an indelible way, the human history and with it, the relations between the individual and the social memory changed. With the writing, the words are closed in a visual field and the new ways of storing knowledge are not verified through memory, but in the written text, which relativize the role of

the subject's memory. The knowledge is there, available, consultable, definitely preserved. The memory separates itself from the subject or the community and consists of registers, documents and archives. Intelligence is no longer associated with memory to be the practice of reason and the ability to relate terms.

The emergence and generalization, in the 15th and 16th century, of typographic printing, has transformed the mode of transmission of facts and events deeply. At an early stage, the manuscripts organized in questions and answers, discussions in favour and against, they mimicked the oral communication, but from the 16th century, systematic presentations were widespread, articulated according to a coherent plan. Once assimilated and internalized the print, the book is perceived as a kind of object that *contains* information more than a registered opinion. The truth happens to be in the printed books not as an object of decipherment, but as a place of accumulation of knowledge.

The concept of a book as a finished work when printed is put into question by hypertext, which due to the lack of definitive support acquires characteristics of open work that is always changed. Digital media have transformed the notion of text as a printed, fixed and unalterable verbal realization and allowed the creation of new textual features. The new hyper textual or hyper medium writing has created new discursive structures where meaning is the result of the association between sound and movement.

This condition constitutes one of the most decisive implications for the reconsideration of the text, as it interferes with a millennial tradition that has always predisposed the reader to enjoy a work without intervening in it's materiality. The reading of a printed work works according to the principle of the communicating vessels between the author and the reader, to the extent that it is of the reflections carried out by the author that the reader builds the levels of interpretation and production of meaning necessary to the structuring of his thought. In a printed article, the author assumes that he will be read in the order in which he was drafted, with hypertext, the links can be defined by the reader, in his capacity as co-author or producer of interpretations, which is free to structure his thought autonomously with indicators and arguments withdrawn from the entire information available on the network.

The hypertext subverts the linearity of the texts and the notion of author and reader, because it does not occur in a pre-defined route and leads to new connections allowing establishing their own network. The hyper textual reading when structuring itself independently

becomes an act of writing, ending the distinction between reading and writing. An interactive text acquires meaning by participatory reading and the connections it establishes, since the text is necessarily to be performed, being only a potential text that the reader performs when it determines it.

The knowledge conveyed and digitally seized by its operational characteristics must be explored in an interactive way. The growing development of devices capable of connecting to the cognitive and sensory modules of users, through multiple modes of interaction, recognition and vocal synthesis, tactile screens, tablets and controls enable the mutual and simultaneous action of users and systems. By manipulating parameters and recreating situations, users acquire a simulation knowledge of the modelled system, which functions as an external and supplementary module for the faculty of imagining, expanding it exponentially. Computer-aided simulation allows for an increase in the powers of imagination and intuition. The expansion of memory, by means of databases, of the imagination, by way of simulation, of perception, by means of digital sensors and virtual realities and of reasoning, provided by artificial intelligence, promotes the emergence of new forms of access to information and new styles of reasoning and knowledge, encouraging a redefinition of cultural practices.

Digital media have enabled the simplified production of typographical texts that reveal expressiveness, dynamism and meaning beyond the mere presentation of words and texts. Contemporary typographic practice, visible in printing and typographical design, is experiencing an evolution that reflects above all the integration of digital technologies into society. The importance of typographical design in culture and in particular in the printed culture and it's appropriation/assimilation by society, visible in publications and advertising, is a sign that culture is integrating and absorbing complexity, high speed, fluidity and the multimodality of digital technologies.

It has gone from a linear structuring to a fragmented structuring, expressed in the visual/verbal dynamism of the various interfaces that interoperate with the individual. Rick Poynor points out that transposing the atmosphere of television and the new media to the static medium of printing stems from the need for this to compete with the screen. On the other hand, the development and emergence of the printing practice that reflects the practice of digital dynamic media reorients the nature of reading, writing and

consequently of communication. These changes in typographical practices reflect this integration into contemporary technological culture. Printed writing assumes a revised and edited product before being printed, characteristic that does not have hypertext. In this case, writing is no longer a product, but a dynamic construction process, a characteristic inherent in speech production.

From a linguistic standpoint, digital writing brings to the foreground the relationship between speech and writing. It is impossible to consider rigid dichotomies between the two modalities, since hypertext builds in a hybrid way, incorporating not only these modalities, but also the other languages that technological advances enhance. Digital technologies have transformed communicative practices and redefined the visual relationships that are established between thought and space, particularly in the universe of printing and textual visualization. By introducing new presentation and representation techniques, digital technology has generated a plastic and conceptual revision of the text. The media, supports and digital instruments have expanded the ability to build, manipulate and reproduce texts more quickly and efficiently than the printing technologies that preceded them.

The use of different technological resources (hypertext and hypermedia) for presentation of information generated great changes in reading and writing and placed the language – spoken, written and iconographic – in a much richer and broader context than in the printed text. With the possibility of articulating words, images and sounds, the hypertext expanded the expressive features of the text, in which, image and sound, invaded the space of the written signifier and gained the status of *language*. Links that are established in hyper medial allow words, images and sounds integrated into multiple-meaning units to dynamically associate with texts and other audiovisual segments constituting themselves as a fluent navigation system in signs that compose the audio-script-visual grammar. Both the meaning and the significance of the units of meaning are subject to the construction of a network of multiple relationships that dynamic connections admit.

The reading of a text, thanks to temporality and dynamics, is deeply altered, with the reader dispersing his attention by the various textual and non-textual elements and by the processes of the staging of these same elements. The animated texts present a wide variety of verbal, imagery and audible elements that fade, replace, multiply, glide or shift in various forms, interfering with the articulated meaning (verbally), the sense pictorial (plasticity), the acoustical sense (sound)

and the kinetic sense (movement) of the word. With the acceleration of communication and the means that disseminate it, space implodes and converts into a form of time, in one, experience measured in time, it is not more about distance but of duration. The separation of the emitter (body) and message (sign) consolidates communication in space and time without human intervention, giving birth to contemporary media.

The new virtual media are altering the morphology of the writing as well as the nature of the messages. The distortion of the morphology of writing to fit the needs of communication and the characteristics of the digital medium creates a change in the nature of the written message and promotes the emergence of new typographical paradigms. The distortion of the morphology of the writing to fit in the middle causes a change of the nature of the written message and consequently the typographic form that forms it.

Electronic media, which are the basis of our global communication, make it possible to move human into global space without effect. In the digital electronic phase of the post-industrial revolution, the body not only displaces itself from space and time, floating freely in the data space, as it nullifies it's historical as a compact volume. The historical system of space disappears and the body is dematerialized. Reality ceases to be a referendum and becomes something immaterial and the body disappears from its historical appearance through the technological transformation of the world, and with it disappears also the historical world and its representations.

Reality is no longer defined by time and space, and becomes by *the possibility*, since technology allows the paradoxical idea of being everywhere at the same time and not being anywhere. The world as digital code, or double digital, as it is presented in virtual reality, constitutes the last major technological transformation of the world carried out by the human being. In an environment that represents space through time and time through a digital binary code, in a continuous acceleration process, the historical world tends to fade.

The intangible space of telecommunications, the composability virtual space of the technological age, which dematerializes the presence and which generates the concept of absence is also a new space of presence. The individual who travels through cyberspace projects his identity and navigates in it as if he were in a real space, converting it into a social and communicational place. The local presence of the body becomes a global presence in the mode of virtual bodies.

The current typographical studies are located between analogue and digital design, but the emergence of real models that use

technology and biology and that do not absolutely structure in digital terms is expanding the concept of generation of sources. Taking advantage of randomness and randomness, with the use of digital-based interfaces that generate dynamics from external data, hybrid typographic structures that form from ambiguous or fractal forms do not constitute an isolated act, nor limited to a defined intellectual territory. Digital technologies applied to typographical design generate new ways to create and draw.

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A IMPERMANÊNCIA DA PALAVRA ESCRITA

Nas culturas orais, quase toda a estrutura cultural estava baseada no uso da linguagem, associada às lembranças dos indivíduos. O relato das histórias e do conhecimento ocorria através das narrativas orais, nas quais o narrador relatava as experiências passadas ou vividas a ouvintes do mesmo contexto social ou comunicacional. As informações estavam acessíveis aos interlocutores presentes, e apenas enquanto durava a memória do seu conteúdo, requerendo de forma simultânea a presença e a proximidade entre os interlocutores.

Na interação face a face, os participantes estavam fisicamente presentes e partilhavam o mesmo conjunto referencial de espaço e de tempo. Para uma cultura oral, aprender ou saber significava perceber e verbalizar o conhecimento através de referências próximas do quotidiano. Para reter e recuperar o relato ou experiência vivida, era memorizado para posterior repetição oral. Este conhecimento, uma vez adquirido, devia ser constantemente repetido para permitir a sua memorização. Nas culturas orais a memória individual fundia-se com o coletivo por não dispor de nenhum suporte ou técnica de armazenamento exterior, em oposição às culturas escritas, em que o conhecimento podia ser separado da identidade das pessoas.

A escrita transformou de forma indelével a história humana e com ela mudaram-se as relações entre o indivíduo e a memória social. Com a escrita, as palavras encerram-se num campo visual e os novos modos de armazenar conhecimento não se verificam por intermédio da memória, mas no texto escrito, que relativiza o papel da memória do sujeito. O saber está lá, disponível, consultável, definitivamente preservado. A memória separa-se do sujeito ou da comunidade e constitui-se de registos, documentos e arquivos. A inteligência deixa de ser associada à memória para ser a prática da razão e da capacidade de relacionar termos.

O surgimento e generalização, no século XV e XVI, da impressão tipográfica, transformou profundamente o modo de transmissão de factos e acontecimentos. Numa fase inicial, os manuscritos organizados em perguntas e respostas, discussões a favor e contra, mimetizavam a comunicação oral, mas, a partir do século XVI, generalizaram-se as apresentações sistemáticas, articuladas de acordo com um plano coerente. Uma vez assimilada e interiorizada a impressão, o livro é percebido como uma espécie de objecto que *contém* informação mais do que uma opinião registada. A verdade passa a estar nos livros impressos, não como objecto de decifração, mas como lugar de acumulação do saber.

O conceito de livro como obra acabada quando impresso é posto em causa pelo hipertexto que, devido à ausência de um suporte definitivo, adquire características de obra em aberto, passível de ser sempre alterada. Os media digitais transformaram a noção de texto enquanto realização verbal impressa, fixa e inalterável e permitiram a criação de novas características textuais. A nova escrita hipertextual ou hipermédia criou novas estruturas discursivas, onde a significação é o resultado da associação entre som e movimento.

Esta condição constitui uma das implicações mais determinantes para a reconsideração do texto, já que interfere com uma tradição milenar que desde sempre predispôs o leitor a fruir de uma obra sem intervir na sua materialidade. A leitura de uma obra impressa funciona segundo o princípio dos vasos comunicantes entre o autor e o leitor, na medida em que é das reflexões realizadas pelo autor que o leitor constrói os níveis de interpretação e de produção de sentido necessários à estruturação do seu pensamento. Num artigo impresso, o autor pressupõe que ele será lido na ordem em que foi elaborado, com o hipertexto, as ligações podem ser definidas pelo leitor, na sua qualidade de coautor ou produtor de interpretações, o qual é livre de estruturar o seu pensamento autonomamente com indicadores e argumentos retirados da totalidade da informação disponível na rede.

O hipertexto subverte a linearidade dos textos e a noção de autor e leitor, porque não ocorre num percurso pré-definido e origina novas ligações, permitindo estabelecer a sua própria rede. A leitura hipertextual, ao estruturar-se autonomamente, converte-se num ato de escrita, acabando com a distinção entre ler e escrever. Um texto interativo adquire sentido pela leitura participativa e pelas conexões que estabelece, uma vez que o texto está necessariamente por realizar, sendo apenas um texto potencial que o leitor realiza quando o determina.

O conhecimento veiculado e apreendido por via digital, pelas suas características operacionais, deve ser explorado de forma interativa. Os desenvolvimentos crescentes de dispositivos aptos a ligarem-se aos módulos cognitivos e sensoriais dos utilizadores, através de múltiplos modos de interação, reconhecimento e síntese

vocal, ecrãs tácteis, mesas digitalizadoras e comandos, possibilitam a ação mútua e simultânea de utilizadores e sistemas. Ao manipular parâmetros e recriar situações, os utilizadores adquirem um conhecimento por simulação do sistema modelado, que funciona como um módulo externo e suplementar para a faculdade de imaginar, ampliando-a exponencialmente. A simulação auxiliada por computador permite um aumento dos poderes da imaginação e da intuição. A ampliação da memória, por via de bancos de dados, da imaginação, por via da simulação, da percepção, por via de sensores digitais e realidades virtuais, e do raciocínio proporcionado pela inteligência artificial, promove o aparecimento de novas formas de acesso à informação e a novos estilos de raciocínio e de conhecimento, incentivando uma redefinição das práticas culturais.

Os meios digitais permitiram a produção simplificada de textos tipográficos que revelam expressividade, dinamismo e significado para além da simples apresentação das palavras e dos textos. A prática tipográfica contemporânea, visível na impressão e no desenho tipográfico, está a experimentar uma evolução que reflete acima de tudo a integração das tecnologias digitais na sociedade. A importância do desenho tipográfico na cultura, e em particular na cultura impressa e na sua apropriação/assimilação pela sociedade, visível nas publicações e na publicidade, é um sinal de que a cultura está a integrar e a absorver a complexidade, a alta velocidade, a fluidez e a multimodalidade das tecnologias digitais.

Passou-se de uma estruturação linear para uma estruturação fragmentada, expressa no dinamismo visual/verbal dos diversos interfaces que interatuam com o indivíduo. Rick Poynor salienta que a transposição da atmosfera da televisão e dos novos média para o meio estático da impressão decorre da necessidade desta competir com o ecrã. Por outro, o desenvolvimento e a emergência da prática tipográfica de impressão, que reflete a prática dos media dinâmicos digitais, reorientam a natureza da leitura, da escrita e consequentemente da comunicação. Estas mudanças nas práticas tipográficas refletem esta integração na cultura contemporânea tecnológica. A escrita impressa pressupõe um produto revisto e editado antes de ser impresso, característica que não tipifica o hipertexto. Neste caso, a escrita não é mais um produto, mas um processo de construção dinâmico, uma característica inerente à produção da fala.

Do ponto de vista linguístico, a escrita digital traz para o primeiro plano a relação entre a fala e a escrita. É inviável considerar-se dicotomias rígidas entre as duas modalidades, uma vez que o hipertexto se constrói de uma forma híbrida, incorporando não só essas modalidades, mas também as outras linguagens que os avanços tecnológicos potenciam. As tecnologias digitais transformaram as práticas comunicativas e redefiniram as relações visuais que se estabelecem entre o pensamento e o espaço, em particular no universo da impressão e da visualização textual. Ao introduzir novas técnicas de apresentação e representação, a tecnologia digital gerou uma revisão plástica e conceptual do texto. Os meios, os suportes e os instrumentos digitais ampliaram a capacidade de construir, manipular e reproduzir textos de forma mais rápida e eficiente do que as tecnologias de impressão que as precederam.

O uso de diferentes recursos tecnológicos (hipertexto e hipermédia) para apresentação da informação, gerou grandes mudanças na leitura e na escrita e colocou a língua – falada, escrita e iconográfica – num contexto muito mais rico e amplo do que no texto impresso. Com a possibilidade de articular palavras, imagens e sons, o hipertexto ampliou os recursos expressivos do texto, em que imagem e som invadiram o espaço do significante escrito e ganharam o estatuto de *linguagem*. As ligações que se estabelecem em hipermédia permitem que palavras, imagens e sons integradas em unidades de significação múltipla se associem de modo dinâmico a textos e a outros segmentos audiovisuais, constituindo-se como um sistema de navegação fluente nos signos que compõem a gramática audio-scripto-visual. Tanto o significado como o significante das unidades de significação ficam sujeitas à construção de uma rede de relações múltiplas que as conexões dinâmicas admitem.

A leitura de um texto, graças à temporalidade e à dinâmica, é profundamente alterada, com o leitor a dispersar a sua atenção pelos diversos elementos textuais e não textuais e pelos processos de encenação desses mesmos elementos. Os textos animados apresentam uma grande variedade de elementos verbais, imagéticos e sonoros que se apagam, se substituem, se desmultiplicam, deslizam ou se deslocam sob várias formas, interferindo com a significação articulada (verbalidade), o sentido pictórico (plasticidade), o sentido acústico (sonoridade) e o sentido cinético (movimento) da palavra.

Com a aceleração da comunicação e dos meios que a disseminam, o espaço implode e converte-se numa forma de tempo, numa, experiência medida em tempo, não se trata mais de distância mas de duração. A separação entre emissor (corpo) e mensagem (signo) consolida a comunicação no espaço e no tempo sem a intervenção humana, dando inicio aos meios de comunicação contemporâneos.

Os novos meios virtuais estão a alterar a morfologia da escrita bem como a natureza das mensagens. A distorção da morfologia da escrita para se ajustar às necessidades de comunicação e às características do meio digital, origina uma alteração da natureza da mensagem escrita e promove o surgimento de novos paradigmas tipográficos. A distorção da morfologia da escrita para se ajustar ao meio origina uma alteração da natureza da mensagem escrita e consequentemente da forma tipográfica que lhe dá forma.

Os media electrónicos, que são a base da nossa comunicação global, tornam possível o movimento do homem no espaço global sem que este se efetive. Na fase electrónico digital da revolução pós industrial o corpo não só se desprende do espaço e do tempo, flutuando livremente no espaço dos dados, como anula a sua representação histórica enquanto volume compacto. O sistema histórico de espaço desaparece e o corpo descorporiza-se. A realidade deixa de ser um referente e transforma-se em algo imaterial e o corpo desaparece da sua aparência histórica através da transformação tecnológica do mundo, e com ele desaparece também o mundo histórico e as suas representações.

A realidade deixa de ser definida pelo tempo e pelo espaço, e passa a ser pela *compossibilidade*, uma vez que a tecnologia permite a ideia paradoxal de estar em todo o lado ao mesmo tempo e de não estar em lado nenhum. O mundo como código digital, ou duplo digital, tal como se apresenta na realidade virtual, constitui a última grande transformação tecnológica do mundo realizado pelo ser humano. Num ambiente que representa o espaço mediante o tempo e o tempo mediante um código binário digital, num processo em contínua aceleração, o mundo histórico tende a desvanecer-se.

O espaço imaterial das telecomunicações, o espaço virtual desmaterializado da era tecnológica, que descorporiza a presença e que gera o conceito de ausência, é também um novo espaço de presença. O individuo que percorre o ciberespaço projeta a sua identidade e navega nele como se estivesse num espaço real, convertendo-o num lugar social e comunicacional. A presença local do corpo converte-se em presença global no modo de corpos virtuais.

Os estudos tipográficos atuais situam-se entre o desenho analógico e o digital, mas a emergência de modelos reais que utilizam a tecnologia e a biologia e que não se estruturam de forma absoluta em termos digitais vem expandir o conceito de geração de fontes. Tirando partido da aleatoriedade e do acaso, com recurso a interfaces de base digital que geram dinâmicas a partir de dados externos, estruturas tipográficas híbridas que se constituem a partir de formas ambíguas ou fractais não constituem um ato isolado, nem limitado a um território intelectual definido. As tecnologias digitais aplicadas ao desenho tipográfico geram novas formas de criar e desenhar.

THE TEACHING OF ILLUSTRATION IN THE COMMUNICATION DESIGN DEGREE

Currently, ESAD has an Illustration curricular unit (UC) in the second year of the Communication Design Degree. The program was initially developed with a strong influence of Professor Luís Mendonça – a teacher who no longer teaches at ESAD – with the collaboration of the group of professors composed by Emílio Remelhe, Inês Oliveira and José Saraiva. However, from the outset, it was avoided to fall into an error pointed out by Steven Heller: "Although basic curriculum requirements, illustration coursework's is usually a function of the respective teachers' interests, passions, and expertise rather than dictates from an *illustration academy*"(2006, p. 25). In this sense, and as a UC of initiation in the field of Illustration, the program had necessarily to take into account several primary aspects, to which it tried to give the best answer: how to reconcile the confrontation between the expectations of the students and what they want the program to be and the perspective of teachers? How to motivate students who do not profile the area of interest of the curricular unit as a professional opportunity? How to convey a definition of illustration and a vision of art to the service of a client without conflicting with the need for evolution of an autonomous visual discourse?

On the other hand, from the beginning it was the need to prepare students for learning the practice not only for a school year but also for a lifetime, never ceasing to reinforce success as a direct result of the level of commitment to the activity. As described in the UC curriculum, the syllabus consists of an introduction, predominantly experimental

and practical, to the universe of Illustration. There are four general contents under investigation:

1. The study of the technical, iconographic, conceptual and expressive work of illustrators;
2. Analysis of the statements, experimentation and testing of different processes of investigation in Illustration;
3. Exploration of techniques relevant to the practice of Illustration;
4. Development of visual literacy and communication skills.

1. The Study of the Technical, Iconographic, Conceptual and Expressive Work of Illustrators

Taking into account that the UC comprises an introduction to the study of illustration, we find in most students, many difficulties in situating their graphic record in a clear and individual result. It is in the sense of helping the student in the formation of his autonomous discourse that one investigates practices of consolidation of this discourse. Thus, the study of illustrators has as main objective to answer the need to find visual and conceptual references for the development of proposals from exercises of copying and appropriation of the universe of one or several authors that make possible, with the course of the proposals, the development of deviant contexts (citation and comment). A practical example: in the initial proposal of self-representation, with techniques of photography and digital photomontage, the student must first research a set of several authors and apply some of the characteristics of their work in part of the results of the proposal. That is, it is mandatory that some results created by the student constitute exercises of plastic approximation to the stylistic universe of the author, understanding the predominant characteristics of his visual language.

2. Analysis of Statements, Experimentation and Testing of Different Processes of Investigation in Illustration

Individual research for the study of an author does not have as a single purpose an appropriation of formal characteristics of the graphic work. Underlying this analysis is the clarification of the different strategies of several authors regarding the treatment of a statement. Thus, there is a concern to develop in the student his/her ability to interpret the problem presented in a proposal.

To this end, individual and group exploration exercises are proposed for the limits and potentialities of the theme in a statement

and for exercises in creating lines of visual investigation, implementing lateral thinking (creative/alternative/divergent) as a cognitive modality.

Returning, as a practical example, to the exercise of self-representation given in class, the student should begin by comprehending and questioning, in a broad sense, what the understanding of *self-representation* is. Can you perform a self--portrait that is limited to the face, or composite using the body in its entirety? Is the physical identification of the person portrayed a requirement or can they be replaced using symbols or analogies? And if so, what are the correct analogies for the human body in the context to be defined by the student?

3. Exploration of techniques relevant to the practice of Illustration

The strong technical component present in the discipline aims to enable the student a diversified and enriching contact in an initial phase of his introduction to the discipline. The student thus has the possibility of finding the material resources and supports with which he will eventually feel the necessary comfort to become the basis of his visual vocabulary. Thus, throughout the year, the group goes through a very comprehensive set of technical supports, as presented in the UC curriculum:

Means: photography, photomontage, line drawing, abrasives (grattage), transfer (frottage), collage, printing (stencil, monotype, linography, stamp), painting (watercolor, gouache, acrylic), mixed techniques, volume, animation flipbook, animated card, game). Materials: Chinese ink, pen, marker, ballpoint pen, graphite (pencil, bar, stone, powder), crayons, wax crayons, pastel, charcoal, chalk, conventional scraperboard, scraperboard fabricated, yarn, wool, glue, spray, mask, rubbers, cardboard, organic, linoleum, acrylic, gouache, watercolor, freestanding, assemblage, etc.. Supports: paper, cardboard, fabric, glass, acrylic, acetate, plastic, wood, sandpaper, organic, etc..

Thus, taking up the practical example of our proposal of self-representation, students are asked to deepen their knowledge of photography and digital photomontage in the execution of the different results.

4. Development of Visual Literacy and Communication Skills

As defined by Arizpe and Styles (2003), "visual literacy is basically defined as a group of acquired competencies that when developed to view, comprehend, interpret, create, and compose visible images and

messages in order to communicate effectively to others" (Arizpe & Styles, 200). In an organic and cumulative way, the different values of the UC of Illustration contribute to the development of the student's visual literacy and its communication layers. There are, however, specific guidelines for developing these skills in the student. Thus, during the year, the exhibition, sharing and debate in the classroom of the results of the collection and the developed plastic work are frequent habit; viewing interviews and public presentations, where several authors expose their artistic practice; individual exercises of oral and written synthesis that reflect the results obtained in relation to the contents and objectives of each proposal; debate in the classroom context; presentations at different stages of proposal development. In this way, the students receive a vast number of incentives that allow them to educate their aesthetic sensibility and situate themselves in the contemporary visual environment.

Inherent in these contents is necessarily the introduction to market issues, such as service prices, portfolio preparation, self--promotion and dissemination, and the importance of a strong online presence of the contemporary illustrator.

There is, however, another feature of the course, which I cannot fail to emphasize: the relativization of the importance of drawing. The domain of representation by drawing is seen as an added value, but not as an obligatory necessity. This view may contrast with that of some international courses, where the mastery of drawing is inseparable from the quality of illustration, as Alex Murawski seems to suggest (Heller e Arisman, 2000, p.125-127). But if an illustrator can today represent with stones, springs, or other objects, Design, a rich and complex discipline, should not be fixed by the domain of linear representation of form but also by the importance of composition or design elements.

From these guiding principles has been achieved an enrichment of knowledge and interest of the students of the degree in Communication Design by one of the areas in greatest expansion in the national and international market and whose current complexity demands a formation attentive to the constant evolutions of practices, means and techniques.

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O ENSINO DA ILUSTRAÇÃO NA LICENCIATURA EM DESIGN DE COMUNICAÇÃO

Atualmente, a ESAD conta com uma unidade curricular (UC) de Ilustração no segundo ano da Licenciatura de Design de Comunicação. O programa foi inicialmente elaborado com uma forte influência do professor Luís Mendonça, docente que já não leciona na ESAD, com a colaboração do grupo de docentes de então, os professores Emílio Remelhe, Inês Oliveira e José Saraiva. No entanto, desde o início, evitou cair-se num erro apontado por Steven Heller: "Despite basic curriculum requirements, illustration courseworks is usually a function of the respective teachers' interests, passions, and expertise rather than dictates from an *illustration academy*" (2006, p. 25). Nesse sentido, e enquanto UC de iniciação no campo da Ilustração, o programa teve necessariamente que levar em conta vários aspetos primários, aos quais tentou dar a melhor resposta: como conciliar o confronto entre as expectativas dos estudantes e o que querem que lhes seja ensinado e a perspetiva dos docentes? Como motivar alunos que não perfilam a área de interesse da UC enquanto oportunidade profissional? Como transmitir uma definição de ilustração e uma visão da arte ao serviço de um cliente sem entrar em conflito com a necessidade de evolução de um discurso visual autónomo?

Por outro lado, esteve, desde o início, presente, a necessidade de preparar os estudantes para o ensino da prática não apenas para um ano letivo, mas para uma vida, nunca deixando de reforçar o sucesso como resultado direto do nível de comprometimento com a atividade. Tal como refere a Ficha de Unidade Curricular (FUC) de Ilustração, os conteúdos programáticos consistem numa introdução, predominantemente experimental e prática, ao universo da Ilustração. São quatro os conteúdos gerais em investigação:

1. O estudo do trabalho técnico, iconográfico, concetual e expressivo de ilustradores;
2. Análise dos enunciados, experimentação e ensaio de diferentes processos de investigação em Ilustração;
3. Exploração de técnicas relevantes para a prática da Ilustração;
4. Desenvolvimento da literacia visual e capacidades de comunicação.

1. O Estudo do Trabalho Técnico, Iconográfico, Concetual e Expressivo de Ilustradores

Tendo em conta que a UC compreende uma introdução ao estudo da ilustração, encontramos na maioria dos estudantes muitas dificuldades em situarem o seu registo gráfico num resultado claro e individual. É no sentido de ajudar o aluno na formação do seu discurso autónomo que se investigam práticas de consolidação desse discurso. Assim, o estudo de ilustradores tem como objetivo principal responder à necessidade de se encontrarem referências visuais e concetuais para o desenvolvimento das propostas a partir de exercícios de cópia e apropriação do universo de um ou vários autores que possibilitem, com o decorrer das propostas, o desenvolvimento de contextos desviantes (citação e comentário). Um exemplo prático: na proposta inicial de auto-representação, com técnicas de fotografia e fotomontagem digital, o aluno deve, primeiro, pesquisar um conjunto de vários autores, e aplicar algumas das características do seu trabalho em parte dos resultados da proposta. Ou seja, é obrigatório que alguns resultados criados pelo aluno constituam exercícios de aproximação plástica ao universo estilístico do autor, de entendimento das características predominantes da sua linguagem visual.

2. Análise dos Enunciados, Experimentação e Ensaio de Diferentes Processos de Investigação em Ilustração

A pesquisa individual para estudo de um autor não tem como fim único uma apropriação de características formais da obra gráfica. Subjacente a essa análise, está a clarificação das diferentes estratégias de diversos autores relativamente ao tratamento de um enunciado. Assim, existe a preocupação de desenvolver no aluno a sua capacidade de interpretação do problema apresentado numa proposta. Para esse fim, são propostos exercícios de exploração, individualmente e em grupo, dos limites e potencialidades do tema num enunciado e de exercícios de criação de linhas de investigação visual, implementando o pensamento lateral (criativo/alternativo/divergente) enquanto modalidade cognitiva.

Retomando como exemplo prático o exercício de auto-representação dado em aula, o aluno deve começar por

compreender e questionar, em sentido lato, qual o entendimento de *auto-representação*. Pode executar um auto-retrato que se limite ao rosto ou compor utilizando o corpo na sua totalidade? A identificação física do retratado é uma exigência ou pode proceder à sua substituição utilizando símbolos ou analogias? E se pode, quais as analogias corretas para o corpo humano no contexto a definir pelo aluno?

3. Exploração de Técnicas Relevantes para a Prática da Ilustração

A forte componente técnica presente na disciplina visa possibilitar ao aluno um contacto diversificado e enriquecedor numa fase inicial da sua introdução à disciplina. O aluno tem, assim, a possibilidade de encontrar os meios materiais e suportes com os quais sentirá, eventualmente, o conforto necessário para se tornarem a base do seu vocabulário visual. Assim, ao longo do ano, a turma passa por um conjunto bastante abrangente de suportes técnicos, tal como apresentados na FUC da UC.

Meios: fotografia, fotomontagem, linha (desenho), abrasivos (grattage), transferência (frottage), colagem, impressão (stencil, monotipia, linogravura, carimbo), pintura (aguarela, guache, acrílico), técnicas mistas, volume, animação (flipbook, cartão animado, jogo). Materiais: tinta-da-china, caneta, marcador, esferográfica, grafite (lápis, barra, pedra, pó), lápis de cor, lápis de cera, pastel, carvão, sanguínea, giz, scraperboard convencional, scraperboard fabricado, fio, lã, arame, cabo, alimentícios, reciclados, fita-cola, papel autocolante transparente e opaco, papel transparente e opaco, cola, spray, máscara, borrachas, cartões, orgânicos, linóleos, acrílico, guache, aguarela, autoportante, assemblage, etc.. Suportes: papel, cartão, tecido, vidro, acrílico, acetato, plástico, madeira, lixa, orgânicos, etc..

Assim, retomando o exemplo prático da nossa proposta de auto-representação, aos alunos é solicitado que aprofundem conhecimentos de fotografia e fotomontagem digital na execução dos diferentes resultados.

4. Desenvolvimento da Literacia Visual e Capacidades de Comunicação

Como definida por Arizpe e Styles (2003), "visual literacy is basically defined as a group of acquired competencies that when developed enable a viewer to comprehend, interpret, create, and compose visible images and messages in order to communicate effectively to others" *(Arizpe & Styles, 2000)*. De forma orgânica e cumulativa, as diferentes valências da UC de Ilustração contribuem para o desenvolvimento da literacia visual do estudante e das suas capacidades de comunicação. Existem, no entanto, orientações específicas para o desenvolvimento destas capacidades no discente. Assim, ao longo do ano, é hábito frequente em sala de aula a exposição, partilha e debate dos resultados da recolha e do trabalho plástico desenvolvido; o visionamento de entrevistas e apresentações públicas onde diversos autores expõem a sua prática artística; exercícios individuais de síntese oral e escrita que reflitam nos resultados obtidos numa relação com os conteúdos e objetivos de cada proposta; o debate em contexto de aula; apresentações orais individuais em diferentes fases de desenvolvimento das propostas. Deste modo, os discentes recebem um vasto número de estímulos que lhes permitem educar a sua sensibilidade estética e situarem-se no ambiente visual contemporâneo.

Inerentes a estes conteúdos, está necessariamente a introdução às questões do mercado, como os preços de serviços, a preparação de portfólio, a autopromoção e divulgação e a importância de uma forte presença *online* do ilustrador contemporâneo.

Existe, no entanto, uma outra característica do curso que não posso deixar de destacar: a relativização da importância do desenho. O domínio da representação pelo desenho é tido como uma mais-valia, mas não como uma necessidade obrigatória. Esta visão pode contrastar com a de alguns cursos internacionais, onde o domínio do desenho aparece indissociável da qualidade da ilustração, como parece sugerir Alex Murawski (2000, p. 125-127). Mas se um ilustrador pode hoje representar com pedras, molas ou outros objetos, o Desenho, disciplina rica e complexa, não deve ficar fixado pelo domínio da representação linear da forma, mas também pela importância da composição ou elementos do design.

A partir destes princípios orientadores, tem sido conseguido um enriquecimento do conhecimento e um maior interesse dos alunos da Licenciatura em Design de Comunicação por uma das áreas em maior expansão no mercado nacional e internacional e cuja complexidade atual exige uma formação atenta às constantes evoluções de práticas, meios e técnicas.

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MARGARIDA AZEVEDO
PORTUGAL

FOOD PACKAGING AS AN INTERFACE BETWEEN THE PRODUCT AND THE INDIVIDUALS

Nature transforms the environment, shaping the structures it conceives and adapts its materials so that they efficiently perform their function, building the best solution, with the smallest amount of material. It develops its products and its biodegradable *packaging* in formats, colors and materials diversified more efficiently than man[1]. But in many cases and to serve man, these are not the most suitable packaging to conserve, transport and store these foods. To overcome the environment that is hostile to him, man has to help nature to keep food fresh, tasty and mainly health-safe for longer. In order to ensure the durability of materials that are adjusted to the life of the product that it contains, the preservation and food safety, it develops conservation methods, packaging and transport that allows it to substantially limit the loss of resources available over time and manage them in the long run.

In nature everything is perfectly adapted to the climate, function and content, making no sense to establish the logic of forms dissociated from the logic of the functions that they must perform[2]. The chestnuts are inside of thorny hedgehogs, walnuts and coconuts are involved in hard shells that prevent easy access to the interior and the padded skins of bananas contrast with the spongy skin of juicy fruits such as oranges and tangerines, which they coat them in such a way as to contain and preserve their pulp and juice.

By understanding the constructive and structural resources that make up the natural elements (compared with nature's ways to solve problems), it notes that in nature there are no infinite solutions

to respond to multiple problems, but a restrict number of solutions, particularly those that work best/most efficient and performative in the face of each problem[3]. In the face of this natural reality, the relation nature, man, machine complexity, to the extent that technological and behavioural development creates more abstract realities even though paradoxically integrates the nature of the artefacts that conceives. The complex hand-instrument-matter-process interaction, which allowed it to create gradually judicious and improved artefacts, also enabled it to design packages rigorously adapted to the technological and mechanical universe of productive structures that he built. The gradual abstraction and formal purity of the parallelepiped and tetrahedral forms of *Tetra Pak* packaging are a direct reflection of these more rational and functionalist approaches, in which they owe their aesthetic value to the cultural and social context (urbanity and multiculturality) and utilitarian value for adaptation to the physical context (practicality, hygiene and safety).

The diversity of formal, morphological, behavioural and material solutions that nature has the ability to generate is patented in the large number of organisms, processes and structures available in the environment and that man has been apprehending, mimic and replicate in your artificial environment.

Francisco Jarauta[4], in the book *Artefactos: Hacia una Nueva Ecología del Ambiente Artificial,* by Ezio Manzini, points out that "each historical phase sediments its products, due to its techniques, its forms of social organization, its systems of consumption and its culture. There is always something that disappears, and other things that remain and convert into substrate for successive sediments. (...) What the rural culture has produced has become something different within the industrial and urban culture, and all this is transformed into another thing in the current phase. The analysis and appropriation of the natural environment allows man to define the surroundings and transform it from the wide variety of forms functions and uses of the products and packaging it creates. These artefacts attribute practical, psychological, aesthetic, symbolic and communicative characteristics that constitute their physical and emotive referential".

In the context of design and specifically within the scope of the packaging design is considered to be the indivisible unit between form (appearance, configuration) and content, regarded as mutually dependent. The form is only right for it's existence in the presence of some content, and in the case of liquid food, the content has no real existence, in the sense that it is necessary to assign it morphology/ anatomy, by way of the design process. The container depends ultimately

on the technical possibilities of the materials and their processing, according to manufacturing processes and technologies appropriate to their implementation.

The functional and emotive structural characteristics are directly related to the specific needs since the set of actions determined by the container are not only attributed to it by the product but also by the consumer while beneficiary of their consumption and use. The message that it emits determines the sensory perception builder of value judgments.

The designer when designing a package has for the premises the content, the nature and character of the product to be contained, and the container, as a physical object that assigns form. In the design the concepts of form, function and emotion are interchangeable and overlapping without the supremacy of concepts, in a holistic approach in which concepts complement each other and are interdependent. The function determines the preservation of the contents and the usability of the container, while the form structure and determines the conformation of the content and it's portability informing normatively and emotionally. The formal interface resulting from the design project that integrates the content allows its presentation and interaction with the individual. In addition, the packaging establishes the interaction between the contents and the shape of the container. Thus the packaging, acquires design attributes that previously did not have. From these premises, we have established the form contributes to the functional and emotional values of the product and the function determines the form and consequently the emotion of its enjoyment.

Containers are equipped with visual and tactile, affordances[5] that allow the user to decode their usefulness and use, promoting an interaction between man and the product. According to Manzini[6], "our relationship with the world, both with things and with people, is an interactive relationship that is each action corresponds to a reaction". By using in different ways with any object it establishes with this a range of finite interactions but conditioned by its own form. The perception/ action performed generates a return reaction from the container by establishing the connection and allowing the packaging to function as an interface between the user and the product. The communicative aspects of the form, at the level of the human packaging interaction are established through the perception of sensoriality and synaesthesia. The structural and communicative dimension determines the forms that trigger the perception/action. However, the perceptive aspects of the structural dimension such as the configuration and choice of materials

that are evident in the morphological, tactile and textural aspects determine a part of the communicative dimension. The conjugation of these dimensions reinforces the aesthetic and symbolic dimension by generating and transmitting values in order to create associations and to withdraw meaning.

The shape of liquid food is the negative form of the material that conforms it. The shape of the container is also the form of liquid food products. By defining the limits of the physical form the material is defined as the counterform of the amorfic products, such as water, milk or fruit juices. The packaging creates a negative space around the matter, but more than the shape of the container is the counterform of the container to which it forms the liquids. When the content loses the referring to the container, then the content loses the way it is assigned to it by the container. The container object goes beyond the contain function, because it conforms to the amorphous product and reports on the product it contains. The content follows the form and this informs creating an (inter) dependency between the constituent elements of the system.

Thirty rays converge towards the center of a wheel, but it is the emptiness of the center that makes the wheel useful. With clay a container is moulded, but it is precisely the space that does not contain clay that we use as a container. We open doors and windows in a house, but it is because of its empty spaces that we can use them. So, the existence comes from things and not existence it's usefulness [7].

The shape[8] is one of the essential characteristics of the configuration and external appearance of things, the outer boundaries of the matter that emits visual information, by the combination of the vision and tact senses. The shape determines the configuration, through the visual stimulus that integrates the sensory perception: dimension, proportion, color, texture, etc.. And it is one of the main characteristics of tangible reality, in relation to the structural, material and communicative elements (perceptive, sensorial and synesthetic) that constitute it.

The shape relates to the surrounding, with the observer and with the other objects and establishes a set of spatial references that allows us to analyse and withdraw sense. It is the plan of the referential that we extract the information that we infer semantically. The shape is also the portion of the space of the figures and objects understood by a certain boundary, designated by contour. The outline of the figures and objects, is given by a virtual line, apparent, without registration, that corresponds to the outer limits of matter and not belonging to the object

witch are inseparable from this since it changes according to the position of the observer and the conditions of the surrounding space. It is through this multiplicity of contours, the silhouettes that emerge the shape.

The understanding of the form, as the external determinant of the matter and perceptible limit of the visible material, is for some authors, like Kandinsky (1912)[9], "the expression of interior content", and that Baudrillard defines more accurately as "the form is the demarcation absolute between exterior and interior, the fixed continent, the inside the substance". In our model of study, in the case of the packaging, we can extrapolate to container the fixed continent, and the content the substance, that is, the product that the packaging pack and configures. In this sense, the shape can be considered as the visible picture or image of the content. For Bo Bergstrom (2009)[10], form refers to the "way in which the elements and visible settings were created and how the different parts" and content "characterizes the essence of the container object, that is, the set of factors that define its nature and purpose, the reason of its existence".

In, *Filosofia del Diseño de las Cosas*, Flusser[11] states that configuration and creation are approximations to the German word *Gestaltung* (design), in which *Gestalten* is synonymous with forming, conforming, creating and *Gestalt* refers to form. (...) The design is considered for the West as imposing a form on a mass report. Designers in designing take into account the shapes, the market to which it is intended and the function that has to fulfill the object to which they have to form. According to the Bomfim (1996), configuration is, at the same time, the process (configure) and the result of this process (the figure). The author uses "figure", replacing the word "form", understanding it as the set of perceptive aspects of a real object: geometric shape, proportion, dimensions, texture, color, etc. Bomfim also recalls that the form is "understood as the outer limits of the matter of which a body is constituted, and that it confers shape, configuration, particular aspect". For Gomes, configuration is synonymous with form, but it must be understood within the concept of representation of an object, for its special characteristics considered essential. The actual representation of objects is the schematic representation (structural skeleton) of objects [12].

In this specific context, the term content, reports to the product with which the container was filled, the packaging. In a more practical way, it informs the user about the nature of the external appearance of something. All that is seen has form, in the case of fluid elements (such as liquid semi liquid and pasty food products,) the shape is amorphous, but acquires physical form, solidify, they pass from the liquid state to

solid state by means of the container that holds them, that gives the shape. The mass market requires a change of state for the products to be present in the commercial spaces, the fluid products are shaped by the containers that structure them. On the other hand, the form containing a fluid has properties that contain the content of per se. In the case of liquid foodstuffs the conformation limits of the material of the container determines the conformation limits of liquids (water, milk, fruit juice, etc...). In the final analysis the limits of the conformation of liquids are those of the material that conform them, maintaining a potential of conformation that changes according to the material.

As Flusser relates matter-form[13], we think that we can establish similar parallelism, transliterated this dichotomy to content-container. Before a *Tetra Brik* what we see is milk in the form of a package, but the shape of a *Tetra Brik* is apparent, immovable, tangible. So the shape of the *Tetra Brik* is real and its milk content is no more than apparent. (...) The form of *Tetra Brik*, *the idea of*, converts into the archetype of milk, but also deformed, if disfigured as a container. By taking the idea of milk via *Tetra Brik*, he disappears as a container, to corporizar the idea of milk. The idea of milk disformimg the Tetra Brik and it ceases to exist as material and passes to be synonym of milk. The *Tetra Brik* as building an ideal form of milk content is realized. We build and deconstruct the idea of liquids by way of the apparent forms that are conforming them, this is attributing them form.

If in the past, the archetypal mental construction of the fresh milk product was associated with a container with a slender configuration and a transparent material such as glass, with the emergence of Tetra Pak, this idea was reconfigured by means of a new material, multilayer cardboard, opaque, and by a new geometric shape, of wide faces and marked edges. The opacity of the material concealed its *liquidity* and its form the organicity of the material it contained. This formal and conceptual mutation that reorganized the set of forms and materials associated with liquid food products allowed for all the disruptive development that occurred in the field of packaging and reconfigured our formal imagery.

The shapes of the objects are recognized and decoded in terms of their significance, by means of their significant configuration, converting the morphological aspects into a fundamental part of their interpretation. The morphological characteristics, matter and form, allow to describe the objects/containers, in a more effective way and classify them in their universe of possibilities of representation.

The morphology of the objects and the packaging of the liquid foodstuffs in particular is closely related to its structural dimension

(factors of utmost importance to satisfy a need or functional requirement), with its size communication (factors that attribute functional and emotional significance) and the cultural dimension. The packaging is part of the collective memory and adds symbolic value, which is imposed on the real value of the product generating in the consumer social stereotypes that value the emotional relationships in the face of the rational.

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1 *The egg, the perfect package. Simple, lightweight and sturdy.*
2 *Nature has always been present in a subtle manner in the shapes, colours and harmonies adopted in the packaging.* (Stewart, 2008, p. 109)
3 *The best packages are often those close to the devices of nature, are simple, beautiful and effective.* (Stewart, 2008, p. 112)
4 (Manzini, 1992)
5 *The term "affordance" refers to the perceived and actual properties of the thing, primarily to those fundamental properties that determine just how the thing can possibly be used. (...) The affordances provide strong clues to the operation of things.* (Norman, 2002, p. 9)
6 (Manzini, 1992, p.151)
7 (Lao Tse. Tao te King. *The Chinese Book of Wisdom*)
8 *Etymologically "form" comes from the Greek "morfe", and means dream, beauty. The term, form, contains different notions: 1) general and particularly metaphysical philosophical sense (platonic form, as idea/species/genus etc.; Aristotelian as matter is what you do something, the shape is what determines the matter to be something, that is, what something is what it is); 2) the logical sense (classical logic is distinguished between form and matter is what changes in judgment: the form is what remains unchangeable); 3) epistemological sense (Kant when speaking of "a priori forms" is specifically of "a priori forms of sensitivity" space and time); 4) aesthetic sense (in aesthetics, it is customary to distinguish form of content... but metaphysically, the form is non-sensitive is "intellectual", conceptual, usually understood by "form" the style, the way, the language etc.); 5) shape (of the Latin form) the outer limits of the matter of which a body is constituted, and which gives this a shape, a configuration, a particular aspect.*
9 *"The form is the expression of the inner content." (Kandinsky, Uber die Formfrage , in the Der Blaue Reiter, 1912)*
10 (Bergstrom, 2009, p. 166)
11 (Flusser, 2002, p.85)
12 (Bomfim 1996, p. 14)
13 (...) *When I see something, for example a table, what I see is table-shaped wood. Although the wood is something hard, or even if it is something transient, it ends up burning decomposing into amorphous ash, but the shape of a table is apparent because I can imagine where and when I want, I can situate it before my theoretical knowledge. So the shape of the table is real and its contents, the wood, is nothing more than apparent. (...) This shows that what the carpenters really do: they take the shape of the table, the "idea" of table, but also deform the idea of table, disfiguring to incarnate it in wood. The tragic thing is, it's impossible to make an ideal table.* (Flusser, 2002, p. 31)

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A EMBALAGEM ALIMENTAR COMO INTERFACE ENTRE O PRODUTO E O INDÍVIDUO

A natureza transforma o ambiente, dando forma às estruturas que concebe e adaptando os seus materiais para que estes desempenhem de modo eficiente a sua função, construindo a melhor solução com a menor quantidade de material. Desenvolve os seus produtos e as suas *embalagens* biodegradáveis em formatos, cores e materiais diversificados, de modo mais eficiente que o Homem[1]. Mas, em muitos casos e para servir o Homem, estas não são as embalagens mais adequadas para conservar, transportar e armazenar esses alimentos. Para vencer o meio que lhe é hostil, o Homem tem de ajudar a natureza a manter os alimentos frescos, saborosos e principalmente seguros para a saúde por mais tempo. Para garantir a perdurabilidade (durabilidade dos materiais ajustada à vida útil do produto que contém), a permanência e a segurança alimentar, desenvolve métodos de conservação, embalagem e transporte que lhe permitem limitar substancialmente a perda dos recursos disponíveis ao longo do tempo e a geri-los no longo prazo.

Na natureza tudo está perfeitamente adaptado ao clima, à função e ao conteúdo, não fazendo sentido estabelecer a lógica das formas dissociada da lógica das funções que estas devem desempenhar[2]. As castanhas estão dentro de espinhosos ouriços, as nozes e os cocos estão envolvidas por cascas duras que impedem o fácil acesso ao seu interior e as capas acolchoadas das bananas contrastam com a pele esponjosa de frutos sumarentos como as laranjas e a tangerinas, que as revestem de modo a conter e preservar a sua polpa e o seu sumo.

Ao entender os recursos construtivos e estruturais que conformam os elementos naturais (comparação com as formas da natureza para resolver problemas), constata-se que na natureza não existem infinitas soluções para responder a múltiplos problemas, mas um número reduzido de soluções, nomeadamente as que funcionam melhor/mais eficientes e performativas ante cada problemática[3]. Perante esta realidade natural, a relação Natureza, Homem, Máquina complexifica-se, na medida em que o desenvolvimento tecnológico e comportamental cria realidades mais abstractas, ainda que de forma paradoxal integre cada vez melhor a natureza nos artefactos que concebe. A complexa interacção mão–instrumento–matéria–processo, que lhe permitiu criar gradativamente criteriosos e aprimorados artefactos, também o habilitou a conceber embalagens rigorosamente adaptadas ao universo tecnológico e mecânico das estruturas produtivas que construiu. A gradual abstratização e pureza formal das formas paralelepipédicas e tetraédricas das embalagens *Tetra Pak* são um reflexo directo destas abordagens mais racionais e funcionalistas, em que devem o seu valor estético ao contexto cultural e social (urbanidade e multiculturalidade) e o valor utilitário à adaptação ao contexto físico (praticidade, higiene e segurança).

A diversidade de soluções formais, morfológicas, comportamentais e materiais que a natureza tem capacidade de gerar está patente no elevado número de organismos, processos e estruturas disponíveis no meio ambiente e que o Homem tem vindo a apreender, mimetizar e replicar no seu ambiente artificial.

Francisco Jarauta[4], no prólogo do livro *Artefactos: Hacia una Nueva Ecología del Ambiente Artificial*, de Ezio Manzini, saliente que "cada fase histórica sedimenta os seus produtos, fruto das suas técnicas, das suas formas de organização social, dos seus sistemas de consumo, da sua cultura. Há sempre algo que desaparece, e outras coisas que permanecem e se convertem em substrato para sedimentos sucessivos. (...) o que a cultura rural produziu converteu-se em algo diferente dentro da cultura industrial e urbana, e tudo isso se converte noutra coisa diferente na fase actual. A análise e apropriação do meio natural permite que o Homem defina a envolvente e a transforme a partir da grande variedade de formas funções e usos dos produtos e embalagens que cria. A estes artefactos atribui características de ordem prática, psicológica, estética, simbólica e comunicativa que constituem o seu referencial físico e emotivo".

No âmbito do design, e especificamente no âmbito do design de embalagem, considera-se contentor a unidade indivisível entre forma (aparência, configuração) e conteúdo, encarados como mutuamente dependentes. A forma só tem razão da sua existência na presença de algum conteúdo e, no caso dos produtos alimentares líquidos, o conteúdo não tem existência real, no sentido em que é necessário atribuir-lhe morfologia/anatomia, por via do processo de design. O contentor depende em última análise das possibilidades técnicas dos materiais e do seu processamento, segundo processos de fabrico e tecnologias adequadas à sua execução.

As características estruturais funcionais e emotivas estão directamente relacionadas com as necessidades específicas, uma vez que o conjunto de acções determinadas pelo contentor são-lhe não só atribuídas pelo produto mas também pelo consumidor enquanto beneficiário do seu consumo e uso. A mensagem que emite determina a percepção sensorial construtora de juízos de valor.

O designer ao projectar uma embalagem tem por premissas o conteúdo, a natureza, o carácter do produto a conter e o contentor, enquanto objecto físico que atribui forma. No projecto os conceitos de forma, função e emoção são intercambiáveis e sobreponíveis sem que haja supremacia de conceitos, numa abordagem holística em que os conceitos se complementam e são interdependentes. A função determina a preservação do conteúdo e a usabilidade do contentor, enquanto que a forma estrutura e determina a conformação do conteúdo e a sua portabilidade, informando normativa e emotivamente. A interface formal resultante do projecto de design que integra o conteúdo permite a sua apresentação e interacção com o indivíduo. Complementarmente, a embalagem estabelece a interacção entre o conteúdo e a forma do contentor. Desse modo a embalagem, adquire atributos de design que antes não possuía. A partir destas premissas, estabelecemos que a forma contribui para os valores funcionais e emocionais do produto e que a função determina a forma e consequentemente a emoção do seu usufruto.

As embalagens contentores estão dotadas de indícios visuais e tácteis — *affordance*[5] — que permitem ao utilizador descodificar a sua utilidade e o seu uso, promovendo uma interacção entre o Homem e o produto. Segundo Manzini[6], "a nossa relação com o mundo, tanto com as coisas como com as pessoas, é uma relação interactiva, isto é, a cada ação corresponde uma reacção". Ao utilizar de diferentes maneiras com um qualquer objecto estabelece com este uma gama de interacções finita, mas condicionada pela própria forma. A percepção/acção executada gera uma reacção de retorno do contentor, estabelecendo a conexão e permitindo que a embalagem funcione como interface entre o utilizador e o produto. Os aspectos comunicativos da forma, ao nível da interacção embalagem–Homem, estabelecem-se através da percepção da sensorialidade e da sinestesia. As formas que desencadeiam a percepção/acção são determinadas pela dimensão estrutural e comunicativa. No entanto, uma parte da dimensão comunicativa é determinada pelos aspetos perceptivos da dimensão estrutural, como a configuração e a escolha de materiais que se evidenciam nos aspetos morfológico, tácteis e texturais. A conjugação destas dimensões reforça a dimensão estética e simbólica, gerando e transmitindo valores com o intuito de criar associações e retirar sentido.

A forma dos produtos alimentares líquidos é a forma negativada do material que o conforma. Sendo que a forma do contentor, é também a forma dos produtos alimentares líquidos. Ao definir os limites da forma física material define-se a contraforma dos produtos amórficos, como a água, o leite ou os sumos de fruta. A embalagem cria um espaço negativo em torno da matéria, mas mais que a forma do contentor é a contraforma do contentor a que dá forma aos líquidos. Quando o conteúdo perde o referente com o contentor, então o conteúdo perde a forma que lhe é atribuída pelo contentor. O objecto contentor vai para além da função conter, porque ao conter conforma o produto amorfo e informa sobre o produto que contém. O conteúdo segue a forma e esta informam criando uma (inter) dependência entre os elementos constituintes do sistema.

"Treinta rayos convergen hacia el centro de una roeda, pero es el vacio del centro el que hace útil a la rueda. Con arcilla se moldea un recipiente, pero es precisamente el espacio que no contiene arcilla el que utilizamos como recipiente. Abrimos puertas y ventanas en una casa, pero es por sus espacios vacios que podemos utilizarlas. Asi, de la existência provienen las cosas y de la no existência su utilidade."[7]

A forma[8] é uma das características essenciais da configuração e aparência externa das coisas; os limites exteriores da matéria que emite informação visual pela combinação dos sentidos da visão e do tacto. A forma determina a configuração, através do estímulo visual que integra a percepção sensorial: dimensão, proporção, cor, textura, etc.., e é uma das características principais da realidade tangível, por relação com os elementos estruturais, materiais e comunicativos (perceptivos, sensoriais e sinestésicos) que a constituem.

A forma relaciona-se com a envolvente, com o observador e com os outros objectos e estabelece um conjunto de referenciais espaciais que nos permite analisar e retirar sentido. É do plano dos referenciais que extraímos a informação que inferimos semanticamente. A forma é também a porção de espaço das figuras e objectos compreendido por determinado limite, designado por contorno. O contorno das figuras e dos objectos é dado por uma linha virtual, aparente, sem registo, que corresponde aos limites exteriores da matéria e que, não pertencendo ao objecto, é indissociável deste, uma vez que se altera em função da posição do observador e das condições do espaço envolvente. É por via desta multiplicidade de contornos, as silhuetas, que emerge a forma.

O entendimento da forma, enquanto determinante exterior da matéria e limite perceptível do material visível, é para alguns

autores, como Kandinsky (1912)[9], "a expressão do conteúdo interior", e que Baudrillard define de modo mais preciso como "a forma é a demarcação absoluta entre exterior e interior, o continente fixo, o interior a substância". No nosso modelo de estudo, tratando-se da embalagem, podemos extrapolar para contentor o continente fixo e o conteúdo a substância, isto é, o produto que a embalagem acondiciona e configura. Neste sentido, a forma pode ser considerada como a figura ou a imagem visível do conteúdo. Para Bo Bergstrom (2009)[10], forma refere o "modo como se criaram os elementos e as configurações visíveis, e como se dispuseram as distintas partes" e conteúdo "caracteriza a essência do objecto contentor, isto é, o conjunto de factores que definem a sua natureza e finalidade, a razão da sua existência".

Em *Filosofía del Diseño de las Cosas*, Flusser[11] afirma que configuração e criação são aproximações à palavra alemã *Gestaltung* (design), em que *Gestalten* é sinónimo de formar, conformar, criar, e *Gestalt* refere a forma. (...) O design é considerado para o Ocidente como a imposição de uma forma sobre uma massa informe. Os designers, ao projectarem, têm em conta as formas, o mercado a que se destina e a função que tem de cumprir o objecto a que têm de dar forma. Segundo Bomfim (1996), configuração é, ao mesmo tempo, o processo (configurar) e o resultado deste processo (a figura). O autor utiliza "figura", em substituição ao vocábulo "forma", compreendendo-a como o conjunto de aspectos perceptivos de um objecto real: forma geométrica, proporção, dimensões, textura, cor, etc.. Bomfim lembra ainda que a forma é "compreendida como os limites exteriores da matéria de que se constitui um corpo, e que a este conferem feitio, configuração, aspecto particular". Para Gomes, configuração é sinónimo de forma, porém deve ser entendida dentro do conceito de representação de um objecto, pelas suas características especiais consideradas essenciais. A representação real dos objectos é a representação esquemática (esqueleto estrutural) dos objectos[12].

Neste âmbito específico, o termo conteúdo reporta ao produto com que foi preenchido o contentor, a embalagem. De um modo mais prático, ela informa o utilizador sobre a natureza da aparência externa de alguma coisa. Tudo o que se vê possui forma, no caso dos elementos fluidos (como produtos alimentares líquidos, semilíquidos e pastosos) a forma é amorfa, mas estes adquirem forma física, solidificam-se, passam do estado líquido ao estado sólido por via do contentor que os detém, que os conforma. O mercado de massas obriga a que ocorra uma mudança de estado para que os produtos adquiram presença nos espaços comerciais; os produtos fluidos ganham forma ao serem conformados pelos contentores que os estrutura. Por outro lado, a forma que contém um fluído possui propriedades que o consubstancia, o conteúdo de *per si*. No caso dos produtos alimentares líquidos os limites de conformação do material do recipiente determina os limites de conformação dos líquidos (água, leite, sumo de fruta, etc...). Em última analise os limites da conformação dos líquidos são os do material que os conforma, mantendo um potencial de conformação que se altera em função do material.

Tal como Flusser relaciona matéria--forma[13], pensamos que podemos estabelecer um paralelismo semelhante, transliterando esta dicotomia para conteúdo-contentor. Perante um *Tetra Brik*, o que vemos é leite em forma de pacote, mas a forma de um *Tetra Brik* é aparente, imutável, tangível. Por isso, a forma do *Tetra Brik* é real e o seu conteúdo leite não é mais do que aparente. (...) A forma do *Tetra Brik*, a *ideia de*, converte-se em arquétipo do leite, mas também se de) forma, se des)figura enquanto contentor. Ao tomar a ideia de leite por via do *Tetra Brik*, ele desaparece enquanto contentor, para corporizar a ideia de leite. A ideia de leite desconforma o *brik* e ele deixa de existir como material e passa ser sinónimo de leite. O *Tetra Brik* como construção de uma forma ideal do conteúdo leite concretiza-se. Construímos e desconstruímos a ideia dos líquidos por via das formas aparentes que os vão conformando, isto é, atribuindo-lhes forma.

Se no passado, a construção mental ideal do produto leite fresco estava associada a um recipiente com uma configuração esguia e a um material transparente como o vidro, com o surgimento da *Tetra Pak*, esta ideia foi reconfigurada por via de um novo material, cartão multicamada, opaco, e por uma nova forma geométrica, de faces amplas e arestas marcadas. A opacidade do material escondia a sua *liquidade* e a sua forma a organicidade do material que continha. Esta mutação formal e conceptual, que reorganizou o conjunto de formas e materiais associados a produtos alimentares líquidos, permitiu todo o desenvolvimento disruptivo que ocorreu no domínio da embalagem e reconfigurou o nosso imaginário formal.

As formas dos objectos são reconhecidas e descodificadas em termos do seu significado, por via da sua configuração significante, convertendo os aspectos morfológicos em parte fundamental da sua interpretação. As características morfológicas, matéria e forma

permitem descrever os objectos/contentores de modo mais eficaz e classificá-los no seu universo de possibilidades de representação.

A morfologia dos objectos, e das embalagens dos produtos alimentares líquidos em particular, está estreitamente relacionada com a sua dimensão estrutural (factores da maior importância para satisfazer uma necessidade ou requisito funcional), com a sua dimensão comunicativa (factores que atribuem significado funcional e emocional) e com a dimensão cultural. As embalagens fazem parte da memória colectiva e acrescem valor simbólico, que se impõe ao valor real do produto gerando no consumidor estereótipos sociais que valorizam as relações emocionais face às racionais.

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1 *The egg, the perfect package. Simple, lightweight and sturdy.*

2 *Nature has always been present in a subtle manner in the shapes, colours and harmonies adopted in the packaging.* (Stewart, 2008, p. 109)

3 *The best packages are often those close to the devices of nature, are simple, beautiful and effective.* (Stewart, 2008, p. 112)

4 (Manzini, 1992)

5 *The term "affordance" refers to the perceived and actual properties of the thing, primarily to those fundamental properties that determine just how the thing can possibly be used. (...) The affordances provide strong clues to the operation of things.* (Norman, 2002, p. 9)

6 (Manzini, 1992, p.151)

7 (Lao Tse. Tao te King. *The Chinese Book of Wisdom*)

8 *Etymologically "form" comes from the Greek "morfe", and means dream, beauty. The term, form, contains different notions: 1) general and particularly metaphysical philosophical sense (platonic form, as idea/species/genus etc.; Aristotelian as matter is what you do something, the shape is what determines the matter to be something, that is, what something is what it is); 2) the logical sense (classical logic is distinguished between form and matter is what changes in judgment: the form is what remains unchangeable); 3) epistemological sense (Kant when speaking of "a priori forms" is specifically of "a priori forms of sensitivity" space and time); 4) aesthetic sense (in aesthetics, it is customary to distinguish form of content... but metaphysically, the form is non-sensitive is "intellectual", conceptual, usually understood by "form" the style, the way, the language etc.); 5) shape (of the Latin form) the outer limits of the matter of which a body is constituted, and which gives this a shape, a configuration, a particular aspect.*

9 *"The form is the expression of the inner content." (Kandinsky, Uber die Formfrage , in the Der Blaue Reiter, 1912)*

10 (Bergstrom, 2009, p. 166)

11 (Flusser, 2002, p.85)

12 (Bomfim 1996, p. 14)

13 *(...) When I see something, for example a table, what I see is table-shaped wood. Although the wood is something hard, or even if it is something transient, it ends up burning decomposing into amorphous ash, but the shape of a table is apparent because I can imagine where and when I want, I can situate it before my theoretical knowledge. So the shape of the table is real and its contents, the wood, is nothing more than apparent. (...) This shows that what the carpenters really do: they take the shape of the table, the "idea" of table, but also deform the idea of table, disfiguring to incarnate it in wood. The tragic thing is, it's impossible to make an ideal table.* (Flusser, 2002, p. 31)

TERESA SARMENTO
PORTUGAL

PEOPLE, PROCESS AND PHYSICAL EVIDENCE WHEN TEACHING DESIGN METHODOLOGIES

The teaching of *Design Methods* should encourage students and potential designers to pay more attention to different approaches, thus encouraging entrepreneurship and innovation. It is very rewarding to hear from our ERASMUS students from different countries – that once at ESAD choose to attend the course of *Design Methods* because they liked its synopsis: a course that can help them to solve problems in a creative way, jumping from several means from the problem to the solution.

Much has already been said and written about the *modus operandi* of designers; however in the scope of teaching a greater attention can be useful to the processes of teaching and learning Design: in one hand the challenges of the ever changing contemporaneity, on the other hand the exchange of experiences in the different schools, where methodologies are worked out of many ways and the topic surely modifies according to the teacher, the approach to the problem and to the project culture. Today the Design approaches serve a (...) "class of social system problems which are ill-formulated, where the information is confusing, where there are many clients and decision makers with conflicting values, and where the ramifications in the whole system are thoroughly confusing" (Buchanan, 1992). This leads to the exercise of methods where the relationship between determination and indetermination of the reasoning is beyond the simple Design practice.

The involvement of Design in complex problems is not a recent trend and has been mentioned, at least in the last four or five decades, where many consider even a consequence of the post-industrial society

resulting into a mixture of sometimes intuitive with non-Intuitive methodologies (Cross, 1982).

However, some designers are already consciously working to incorporate social, economic or emotional aspects of contexts of use as part of these requirements to be taken into account when developing their solutions. According to Manzini, this approach will continue to shape the practice of Design in the coming times (2016).

Accordingly, Design education should prepare potential designers to solve complex situations and explore the skills that lie beyond the linear resolution of problems. And, likewise, the program of a curricular unit oriented to the Design Methods should have as main goal the strengthening of a critical and creative thinking.

In a more holistic perspective, the Design exercise will increasingly be based on a close relationship between (1) the people involved, (2) processes and (3) physical evidence of these interactions or their materiality. The consequence of this approach is bound to have consequences in the methodologies used. In a teaching perspective of the Design Methodologies when faced with critical distance must take into account precisely these three dimensions.

Following six semi-structured interviews with ERASMUS students from different backgrounds and cultures (Germany, Austria, Switzerland, Turkey and Lithuania) it was found that none was aware of a *curriculum* similar to this unit of *Design Methods* worked at ESAD. For this reason, it seemed timely convenient, in this context of the 25 years of the ERASMUS program, to reflect on the value of the didactic project in order to continue giving answers and to work on proposals to improve it.

1. The people involved in the development of a project are increasingly specialized in different areas although they may have skills in designing their visual language; their speech is also becoming more specific. The client can be a person, but increasingly a briefing is a construction of many people – from the same organization, from the same public or private institution, coming from a single culture or from different cultures, with different stakeholders each with specific requirements and a different relationship with a circumstance. So a curricular unit of *Design Methodologies* should prepare potential designers to be focused to all these people.

Team dynamics promote fundamental attitudes towards creative processes for solving more complex problems (Manzini, 2015). The approaches to teamwork are skills that during the course feed the understanding of other languages from other disciplinary areas. Today, we need groups of people with skills in various disciplines and the additional skills that enable professionals to work, listen and learn from each other while solving problems (Dorst, 2015). Obviously, human interaction skills have to be worked out, strengthening attitudes such as optimism or learning from mistakes and promoting empathy as the ability to be in the place of everyone who is part of the process.

2. A unit for *Design Methods* cannot be a project unit, but the understanding of what creativity is and to exercise it as a designer, requires constantly to work out and exercise the thought in order to broadens the individual's cultural universe (Sarmento, Bártolo & Patrício, 2011). On the other hand, the contemporary perspective of the Design processes is organic and diverse, where although there may be common tools in the most diverse areas of Design (Fashion, Multimedia, Product, Communication) these have very different stages and schedules. This difference also occurs in the design processes of different creatives in the same area: for example - two communication designers invariably have different approaches to the process (Lawson & Dorst, 2010). Students do not always have this awareness – *having this or that Project teacher* – means learning from this or that methodology.

3. Teaching is a service, it is a pure service; as such the transacted good is knowledge; For this reason, the teaching of any curricular unit must take care of the (3) physical evidence of this value. In the exercise of a small discipline with a continuous assessment – the importance of making what is taught and what is learned becomes more tangible. All participants in this teaching-learning process feel special need to feel and to quantify the knowledge acquired. Thus, the teaching of *Design Methods* when not fully articulated with a design exercise – makes this sensorial aspect even more important; it will be necessary to take care of all the materials in order to promote and qualify a surrounding atmosphere where each method is taught – articulated in a performance framed by a problem scenario. It is important that each dynamic can be judged and evaluated by the students themselves in order to train a certain discernment of what went well and what went wrong – and once again all the resources should qualify and *tangibilize* the process in order to contribute to this, as well.

In conclusion, it is therefore about the *people*, *processes* and *physical evidence* that we have based the teaching of *Design Methods* (in ESAD), a curricular unit transversal to all courses. We have sought approaches with a greater reflection of the people and the role of potential users for

the different designs, although the role of these people (end users) varies in the understanding invariably from teacher to teacher and from field to field (Communication ou Product have very different approaches, for example). Social issues and research approaches are systematically brought into account and worked as background.

In terms of processes, it has been taken full advantage of the curricular unit transversally, this way promoting group dynamics within each class of students, but also within inter-disciplinary areas, training the exchange of experiences and languages. Whenever it is possible there is a greater investment in the visits outside the school and looking for the enlargement and strengthening of the students' visual culture. Finally, in *Design Methods*, special care is taken with the materials and classroom resources (the supports, the digital platforms, the space-room, etc.) so that all the classes are different, and the students are assisted in the construction of knowledge and discernment of their own decisions in a more perceptible and more valuable way, contributing to better Design challenges.

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PT

DIDÁTICA OU PEDAGOGIA NO ENSINO DO DESIGN

O ensino das *Metodologias do Design* deve promover junto dos estudantes e potenciais designers uma maior atenção a diferentes abordagens, incentivando deste modo o empreendedorismo e a inovação. É muito recompensador ouvir de alunos ERASMUS vindos de diferentes países que uma vez na ESAD optam por frequentar esta unidade curricular porque gostaram da sinopse: uma disciplina que pode ajudar a resolver os problemas de forma criativa, saltando de diversas formas do problema para a solução.

Muito já foi escrito sobre o *modus operandi* dos designers; no entanto no âmbito do ensino uma maior reflexão pode ser útil aos processos de ensino-aprendizagem do Design: por um lado os desafios da contemporaneidade sempre em mudança e transformação, por outro a troca de experiências nas diferentes escolas que permite que as metodologias sejam trabalhadas de muitas formas, sendo que o tema vai variar seguramente em função do docente, da abordagem ao problema e da cultura de projeto. Hoje a abordagem do Design serve uma "classe de problemas do sistema social que são vagos, onde a informação é confusa, onde há muitos clientes e tomadas de decisão, com conflito de valores, e onde as ramificações dos sistemas são muitas e confusas" (Buchanan, 1992). Isto leva ao exercício de metodologias onde a relação entre determinação e indeterminação do raciocínio está para lá do simples exercício de projeto.

O envolvimento do Design em problemas complexos não é uma tendência recente e tem sido referido, pelo menos nas últimas quatro ou cinco décadas, por muitos como uma consequência da sociedade pós-industrial, recorrendo-se a uma mistura de metodologias por vezes intuitivas outras vezes não-intuitivas (Cross, 1982).

No entanto, alguns designers trabalham já de forma consciente para incorporar aspetos sociais, económicos ou emocionais dos contextos de uso, como parte dos requisitos a ter em conta para o desenvolvimento das suas soluções. Segundo Manzini, esta abordagem vai continuar a modelar as práticas do exercício do Design nos próximos tempos (2016).

Assim, o ensino do Design deve preparar os potenciais designers a resolver situações complexas e explorar as competências que estão para lá da resolução linear dos problemas. E, do mesmo modo, o programa de uma unidade curricular orientada às *Metodologias do Design* deve ter como objetivo principal o fortalecimento do pensamento critico e criativo.

Numa perspectiva mais holística, o exercício do Design vai estar assente cada vez mais numa relação próxima entre as (1) pessoas envolvidas, os (2) processos e a (3) evidência física dessas interações ou da sua materialidade. A consequência desta abordagem vai seguramente ter consequências nas metodologias utilizadas. Numa perspetiva de ensino das *Metodologias do Design* quando encaradas com alguma distancia critica devem ter em atenção precisamente estas 3 dimensões.

Na sequência de seis entrevistas semiestruturadas com alunos ERASMUS de diferentes origens (Alemanha, Áustria, Suíça, Turquia e Lituânia), constatou-se que nenhum tinha conhecimento de uma temática semelhante à unidade de *Metodologias do Design* trabalhada na ESAD. Por esta razão pareceu oportuno, neste contexto dos 25 anos do programa ERASMUS, refletir sobre a mais-valia deste programa pedagógico, de forma a continuar a dar respostas e a trabalhar em propostas de melhoria deste *curriculum*.

1. As pessoas envolvidas no desenvolvimento de um projeto são cada vez mais especializadas em diferentes áreas, muito embora possam ter competências em Design e a sua linguagem visual e discurso também sejam cada vez mais específicos. O cliente pode ser uma pessoa, mas cada vez mais um *briefing* é uma construção de muitas pessoas – de uma mesma organização, de uma mesma instituição pública ou privada, de uma só ou de diversas culturas, com diferentes *stakeholders*, cada um com requisitos específicos e uma relação diferente com a circunstância.

Assim, uma unidade curricular de *Metodologias do Design* deve preparar os potenciais designers a estarem atentos a todas estas pessoas. As dinâmicas em equipa promovem atitudes fundamentais a processos criativos para a resolução de problemas mais complexos (Manzini, 2015). As abordagens ao trabalho de equipa versam competências que durante o curso alimentam o entendimento de outras linguagens, de outras áreas disciplinares. Hoje, precisamos de grupos de pessoas com habilidades em várias disciplinas e as habilidades adicionais que permitem aos profissionais trabalhar, ouvir e aprender uns com os outros enquanto resolvem problemas (Dorst, 2015). Obviamente que as competências de interação humana têm

de ser trabalhadas de modo a consolidar atitudes como o otimismo, a aprender com os erros e seguramente trabalhar a empatia – a capacidade de estar no lugar de todo e qualquer um que seja parte alguma forma dos processos.

2. Uma unidade de *Metodologias do Design* não é uma unidade curricular de projeto, mas para compreender o que é a criatividade e exercê-la enquanto designer é necessário um trabalho constante que exercite o pensamento e que alargue o universo cultural do individuo, e esta é uma razão para esta disciplina (Sarmento, Bártolo, & Patrício, 2011). Por outro lado, a perspectiva contemporânea dos processos de projeto é orgânica e diversa, muito embora possa haver ferramentas comuns nas mais diversas áreas do Design (Moda, Multimédia, Produto, Comunicação); têm momentos e tempos de uso muito diferentes. Essa diferença também acontece nos processos de projeto dos diferentes criativos numa mesma área: por exemplo, dois designers de comunicação têm invariavelmente abordagens distintas ao processo (Lawson & Dorst, 2010). Os estudantes nem sempre têm esta consciência – *ter este ou aquele professor de Projeto* – significa aprender com esta ou aquela metodologia.

3. O ensino é um serviço, é um serviço puro, e como tal o bem transacionado é o conhecimento. Por este facto, o ensino de qualquer unidade curricular deve cuidar a (3) evidência física deste valor. No exercício de uma disciplina pequena e de avaliação contínua, a importância de *tangibilizar* o que se ensina e o que se aprende é muito maior. Todos os participantes neste processo de ensino-aprendizagem sentem especial necessidade de *sentir* para quantificar o conhecimento adquirido. Assim, o ensino de *Metodologias do Design,* quando não inteiramente articulado com um exercício de projeto, torna este aspeto sensorial ainda mais importante; será necessário cuidar todos os materiais de forma a promover uma atmosfera envolvente onde cada método é ensinado – articulado numa performance enquadrado por um cenário de problema. É importante que cada dinâmica seja ajuizada e avaliada pelos próprios alunos, de forma a treinarem um certo discernimento do que correu bem e do que correu mal em cada uma, e assim uma vez mais todos os recursos que qualifiquem e *tangibilizem* o processo vão ajudar os estudantes.

Concluindo, é pois sobre as *pessoas, os processos e a evidência física* que temos assente o ensino das *Metodologias do Design* (na ESAD). Como unidade curricular transversal a todos os cursos, tem-se procurado abordagens com um maior reflexo nas pessoas e no papel dos potenciais utilizadores das diferentes criações, sendo que o papel destas pessoas (utilizadores finais) varia invariavelmente no entendimento de professor para professor e de área para área (Comunicação ou Produto têm abordagens muito distintas, por exemplo). As questões sociais e as abordagens de investigação às mesmas são sistematicamente trazidas e trabalhadas como pano de fundo.

Em termos de processos tem-se tirado o máximo partido da transversalidade da unidade curricular, promovendo dinâmicas de grupo no interior de cada turma, mas também interturmas e inter-áreas disciplinares, treinando a troca de experiências e de linguagens. Sempre que possível há um maior investimento nas visitas e saídas da escola, procurando o alargamento e consolidação da cultura visual dos alunos. Finalmente, em *Metodologias do Design* pretende-se um cuidado especial com os materiais e recursos de aula (os suportes, as plataformas digitais, o espaço-sala, etc.), de forma que todas as aulas sejam diferentes e que se auxiliem os alunos na construção de conhecimento e no discernimento das suas decisões de forma mais visível e assim com mais valor, contribuindo para respostas a maiores desafios no Design.

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CLÁUDIA ALBINO
PORTUGAL

MOBILITY AS LEVERAGE FOR RELATIONAL DESIGN

Writing, on occasion of the 25th anniversary of the ERASMUS+ programme at ESAD Matosinhos, about the impact of the programme on higher education institutions, led me, at an initial stage, to search for comments made in blogs by Design students who had been involved in the programme. Based on the data I have collected, I was able to conclude that most students reveal that the programme allowed them to create new networks of opportunities as a result of the experiences they had by living in different places and promoted, above all, their "personal growth" thanks to the contact with a "diversity of cultures and places". This leads me to believe that most Design students consider that the programme offered them a personal enrichment as individuals that is more important to them than their academic enrichment. This circumstance led me to a reflection on the discipline of Design and on the contemporary territories, particularly on the European territories and their cultural diversities, with the goal of understanding how the experiences of places offered by the programme contribute, or may contribute, to the development of more humanistic designers.

Quoting Francisco Providência, I emphasize that I consider that "the role of Design is to recreate a better world, that is, to impregnate it with beauty, to humanize it. But, what distinguishes Man? (...) Perhaps the ability to understand beauty, letting himself be moved and shaped by it; an ability that leads him to reinvent himself beyond the biological limits of need, letting himself get excited by desired like in Art: but,

unlike Art, which merely raises questions, Design dares to transform or at least to find a meaning" (Providência, 2008, p.53).

In this context, the understanding of the concept of territory is not limited to its geographical dimensions; it is a cultural construction, a *living organism* that projects itself, as a reflection of its history, politics, economy and society. Territories are, therefore, human products and, naturally, Man projects himself and recognizes himself in them, throughout their history. It is common knowledge that the European territories are particularly rich and complex, with constructions based on overlapped layers of events, which allow me to consider them as palimpsests of cultural landscapes. They are places inhabited by people from different backgrounds who coexist in the same place, a circumstance that results in the integration of multiple differences that are simultaneously unique in the culture of places. The metaphorical idea of a *living social organism*, in which each inhabitant created micro-impacts, also asserts or positions territories as interconnected organisms.

This short overview of Design as a cultural mediator and of the territory as a palimpsest of cultural landscapes and an interconnecting organism lead me to retrieve the understanding of humanism described by Edward Said (2013): "Humanism is the exertion of one's faculties in language in order to understand, reinterpret, and grapple with the products of language in history, other languages and other histories" (Said, 2003, p. 28). Humanism, as described by Said, is implicit in the ERASMUS+ mobility programme, and the opportunity, created by the programme, of experiencing different places is particularly relevant for future designers, as Design Schools are privileged places for researching and amplifying local cultures. Cultures are made up of ways of life, or rather, of the ways that perpetuate life, that historically ensure human survival in all its dimensions, an ever-changing, multi-relational process, which I consider to be one of the main challenges faced by the discipline of Design today, for the reasons I am about to give.

The contemporary multicultural contexts, as characterized by several authors – complex (Morin, 1995); flat (Deleuze & Guattari, 1996; fluid and multicultural (Bauman, 2000); sensory (Hume, 1987); humanistic (Steiner, 2007; Sennett, 2010); diffuse and reflexive, multisensory, undefined (Ascher, 2010); creative (Forida, 2004); uncertain (Innerarity, 2010); open (Branzi, 2006 and Eco, 2009) – do not allow Design, as a discipline, to pursue a single mode of operation, making it clear that the traditional Design practices associated with modernism are limited in what they can achieve. The complexity of the contemporary territories exponentially increases the opportunities

to reflect on new Design practices that will naturally have to deal with cultural differences.

According to Bauman, Europe can be seen as a geographic area, as a political entity and, above all, as a cultural reality whose greatest asset are differences. Differences arising from crossed emigration and immigration diasporas, differences in proximity from the *I* to the *other*. In Europe, the *other* is always present, as in no other place and in such a way, Europe's culture knows no rest (Bauman, 2011). Arjun Appadurai underlines Bauman's ideas asserting difference as "the most valuable feature of the concept of culture" (2004, p. 26).

This contemporary omnipresence of cultural differences leads us to look at designers as cultural, relational and contextual mediators, with the ability to interact transdisciplinarily with all the territorial agents, with the ambition to take advantage of the positive differences between them, making them humanistic and desirable at the global scale. I believe that Design is, today, a privileged discipline when it comes to building and giving meaning to the territories, thanks to its ability to interpret cultural codes with the aim of translating them into material codes, which are naturally also cultural codes, using a process that requires diagnosing problems, anticipating people's desires and devising forward-looking solutions. This humanistic dimension of Design is defined by Bonsiepe as follows: "Design humanism is the exercise of Design activities in order to interpret the needs of social groups and to develop viable emancipatory proposals in the form of material and semiotic artifacts" (Bonsiepe, 2011, p.197). I would add to the aforementioned artifacts, services and also ideas as strategies that place people at the core of the processes, seeing them as more than just final consumers.

Understanding that Design depends on contexts, that is, on cultural representations, means that designers, as mediators, need to understand them in order to translate them - cultural translation, a concept with origin in ethnology – through heuristic and abductive processes, traditional in their practices, resorting to metaphors such as the methodology of seduction.

While translating or *transcreating*, designers need to interpret things, preparing actions in order to give them meaning. By interpreting, they choose a number of meanings from a "multiplicity of meanings that coexist in a single signified" (Eco, 1962) and, therefore, translation can never be a deductive and closed process.

In the words of Boaventura de Sousa Santos, "translation is the procedure that allows for mutual intelligibility among the experiences of the world, both available and possible (...) The work of

translation concerns knowledge as well as practices and agents. The work of translation is basically an argumentative work, based on the cosmopolitan emotion of sharing the world with those who do not share our knowledge or experience" (Santos, 2002, p.42). According to Júlio Plaza (2008), transcreation "is a translation with a change of language or matter". Speaking about translations that involve a change of matter, Umberto Eco (2007) says that "the transmutation of matter adds meaning or lends importance to connotations that were not originally such" (Eco, 2007, p. 382).

Within the scope of Design, the translation process should also be argumentative, because it persuades rather than demonstrates, it is interactive, incremental and reflexive, exploring possibilities in an abductive manner, configured as *Design scenarios* that help designers find their way amidst the complexity of our contemporary reality.

The objective of Design as a translating or *transcreating* discipline is to exponentially increase the possibilities of interpreting local realities, in order to allow considering possible and multiple alternatives to the hegemonic culture produced by modernity. In this context, it is important to mention that the multiple readers of signs are also interpreting and building realities based on their own "I" and on the context that surrounds a possible materialisation of the process of "making sense" of things. That process remains open.

Consequently, we understand that, nowadays, the multiplicity and diversity of interpretations no longer allow assigning a single meaning to the territories, but rather a multiplicity of meanings that coexist and result from the "relationships between people and the world", as mentioned by Merleau-Ponty in his *Phenomenology of Perception*. The geographer Doreen Massey calls this multiplicity of meanings, which results in multiple perspectives, "a global sense of place" (Massey, 1994). In this expression, we underline that that the notion of heterogeneity and diversity is implicit in the concept of global.

Given that the contemporary *transgenic* territories are dynamic, unstable and also impatient, new translations and new interpretations will need to emerge in ever-faster sequences. The speed at which changes occur today does not leave room for definitive solutions, but rather for evolving solutions that should, however, be implemented according to specific contexts, as accurately as possible, at any given time. In other words, actions are also circumstantial, provisional and, consequently, incomplete in view of contextual changes that will always occur and will need to be addressed by new humanistic designers.

In conclusion, I believe that the ERASMUS+ programme, by promoting a mobility that enables students to experience different places, fosters the emergence of designers who are more committed to valuing cultural differences and have, therefore, a greater ability to interpret, in different contexts, various signifiers of the same meaning. Consequently, the programme allows Design students to develop skills that enable them to anticipate opportunities in which it will be possible to amplify flexible models, used for more effectively achieving the intelligibility of a practice of a given culture by another culture, allowing them also to establish the desired dialogues between local and global cultures, which I believe is a pressing need when it comes to giving meaning to contemporary territories.

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PT

A MOBILIDADE COMO POTENCIADORA DO DESIGN RELACIONAL

Escrever a pretexto do 25º aniversário do programa ERASMUS+ na ESAD Matosinhos, sob o impacto deste programa em cada instituição de ensino superior, conduziu-me, numa primeira fase, ao levantamento, através de *blogs*, de comentários ao programa proferidos por alunos de Design que o realizaram. Através dos dados recolhidos pude concluir que a maioria dos estudantes revela que o programa lhes criou novas oportunidades através das suas experiências em novos lugares e lhes proporcionou sobretudo "crescimento pessoal". Isto permite-me considerar que a maioria dos alunos de Design considera que o programa lhe proporcionou um enriquecimento enquanto pessoas que se sobrepõe ao enriquecimento académico. Esta constatação levou-me a fazer uma reflexão sobre a disciplina de Design e sobre os territórios contemporâneos e, em específico, sobre os territórios europeus e as suas diversidades culturais, com o objectivo de perceber como é que as experiências dos lugares proporcionadas pelo programa contribuem, ou podem contribuir, para o desenvolvimento de designers mais humanistas.

Citando Francisco Providência, sublinho que considero que "a função do Design é recriar um mundo melhor, isto é, impregná-lo de beleza, humanizá-lo. Mas, o que é distintivo do homem? (...) Talvez a capacidade de perceber a beleza, deixando-se emocionar e moldar por ela; capacidade que o faz reinventar-se acima dos seus limites biológicos da necessidade, deixando-se animar pelo desejo como a Arte: mas, contrariamente à Arte, que apenas questiona, o Design arrisca a transformar ou pelo menos encontrar-lhe sentido" (Providência, 2008, p.53).

O entendimento do conceito de território não se limita, neste contexto, às suas dimensões geográficas, mas enquanto construção cultural, *organismo vivo* que se auto-projecta, sendo reflexo da sua história, política, economia e sociedade. Os territórios são, assim, produtos humanos e, naturalmente, o homem projecta-se e reconhece-se neles, ao logo da sua história. É do domínio público que os territórios europeus são particularmente ricos e complexos nas suas construções por sobreposições de camadas de acontecimentos, o que me permite considerá-los palimpsestos de paisagens culturais. São lugares habitados por pessoas de variadas origens que coexistem num mesmo lugar, sendo que esta circunstância conduz à integração de diferenças múltiplas e simultaneamente únicas na cultura dos lugares. A ideia metafórica de *organismo social vivo* em que cada habitante produz micro-impactos afirma ou posiciona também os territórios como organismos comunicantes.

Este breve enquadramento sobre Design como mediador cultural e território, como palimpsesto de paisagens culturais e organismo comunicante, leva-me a resgatar o entendimento de humanismo de Edward Said (2003), assim descrito pelo autor: "O humanismo é o exercício das nossas competências da linguagem para compreender, reinterpretar e lidar com os produtos da linguagem na história, em outras línguas e em outras tradições históricas" (Said, 2003, p.74). O humanismo descrito por Said está implícito no programa de mobilidade ERASMUS+, sendo a oportunidade criada pelo programa da experiência de vários lugares particularmente relevante para os futuros designers, uma vez que as Escolas de Design são locais privilegiados para a investigação e amplificação das culturas locais. Culturas constituídas pelos modos de vida, ou melhor, pelos modos que perpetuam a vida, que garantem historicamente a sobrevivência humana em todas as suas dimensões, um processo sempre em transformação e multi-relacional, que considero ser hoje um dos principais desafios que se colocam à disciplina de Design, pelas razões que passo a expor.

Os contextos multiculturais da nossa contemporaneidade, como vários autores os caracterizam – complexo (Morin, 1995), liso (Deleuze & Guattari, 1996), fluido e multicultural (Bauman, 2000), sensorial (Hume, 1987), humanista (Steiner, 2007; Sennett, 2010), difuso e reflexivo, multisensorial, indefinido (Ascher, 2010), criativo (Forida, 2004), incerto (Innerarity, 2010), aberto (Branzi, 2006 e Eco, 2009) – não possibilitam ao Design, enquanto disciplina, um único modo de actuação, evidenciando um limite de actuação das práticas de projecto tradicionais associadas ao modernismo. A complexidade dos territórios contemporâneos exponenciam as oportunidades de reflexão de novas práticas disciplinares, que naturalmente terão que trabalhar com as diferenças culturais.

De acordo com Bauman, a Europa pode ser observada como uma área geográfica, uma entidade política e, sobretudo, uma realidade cultural, na qual a sua maior

riqueza são as diferenças. Diferenças hoje, com diásporas cruzadas de emigração e imigração, de diferenças de vizinhança do *eu* para o *outro*. Na Europa, o *outro* está sempre presente, como em mais nenhum lugar, e desta forma a cultura europeia não conhece repouso (Bauman, 2011). Arjun Appadurai sublinha estas ideias de Bauman, afirmando: "A diferença como a característica mais valiosa do conceito de cultura na actualidade" (2004, p. 26).

Esta omnipresença das diferenças culturais na contemporaneidade conduz ao entendimento do designer como mediador cultural relacional e contextual, com capacidade para dialogar transdisciplinarmente com todos os agentes do território, com a ambição da valorização da diferença positiva destes, tornando-os mais humanistas e desejáveis à escala global. Considero o Design, na actualidade, uma disciplina privilegiada na construção e significação dos territórios, pela interpretação de códigos culturais com o objectivo de os traduzir em códigos materiais, que naturalmente também são também culturais, processo que implica o diagnóstico de problemas, a antecipação de desejos das pessoas e a *prospectivação* de soluções. Esta dimensão humanista da disciplina do Design é definida por Bonsiepe do seguinte modo: "O humanismo projectual será o exercício das capacidades projectuais para interpretar as necessidades de grupos sociais e elaborar propostas viáveis, emancipadoras, em formas de artefactos instrumentais e artefactos semióticos" (Bonsiepe, 2011, p.197). Acrescento aos artefactos referidos os serviços e também as ideias enquanto estratégias que colocam as pessoas no centro dos processos, deixando de as considerar apenas como consumidoras finais.

Este entendimento do Design dependente dos contextos, ou seja das representações culturais, implica que os designers, enquanto mediadores, necessitem de os compreender para os traduzirem – a tradução cultural, conceito com origem na etnologia – através de processos heurísticos e abdutivos já tradicionais nas suas práticas, recorrendo a metáforas como metodologia de sedução.

Os designers, para traduzirem ou *transcriarem*, têm de interpretar, elaborando acções de dar sentido. Ao interpretarem, optam por alguns significados dentro de uma "multiplicidade de significados que convivem num só significante" (Eco, 1962), pelo que o processo de tradução nunca poderá ser um processo dedutivo fechado.

Como refere Boaventura de Sousa Santos, "a tradução é o procedimento que permite criar inteligibilidade recíproca entre as experiências do mundo, tanto as disponíveis, como as possíveis (...) O trabalho de tradução incide tanto sobre os saberes, como sobre as práticas e os agentes. O trabalho de tradução é, basicamente, um trabalho argumentativo, assente na emoção cosmopolita de partilhar o mundo com quem não partilha o nosso saber ou a nossa experiência" (Santos, 2002, p.42). A transcriação, como designa Júlio Plaza (2008), é uma tradução com uma mudança de linguagem ou matéria. Referindo-se às traduções que envolvem mudança de matéria, Umberto Eco (2007) diz: "A transmutação de matéria agrega significados ou torna relevantes conotações que não o eram originalmente" (Eco, 2007, p.382).

O processo de tradução em Design também deverá ser argumentativo, porque em vez de demonstrar convence; é interactivo, incremental e reflexivo, explorando possibilidades de forma abdutiva, que se configuram em *cenários de projecto*, que ajudam a encontrar o caminho para onde se quer ir, na realidade complexa da nossa contemporaneidade.

O objectivo do Design enquanto disciplina tradutora ou *transcriadora* é exponenciar as possibilidades de leitura das realidades locais, de forma a que possam ser consideradas alternativas possíveis e múltiplas à cultura hegemónica produzida pela modernidade. É, neste contexto, significativo referir que os múltiplos leitores dos signos também interpretam e constroem a partir do seu *eu* e do contexto em que está inserido, uma concretização possível do processo de *fazer sentido*. O processo permanece aberto.

Deste modo, compreende-se que a multiplicidade e a diversidade de interpretações também não possibilitam hoje atribuir um único sentido aos territórios, mas uma multiplicidade de sentidos que coexistem e que advêm das *relações das pessoas com o mundo*, como refere Merleau-Ponty, na sua *Fenomenologia da Percepção*. A geógrafa Doreen Massey designa esta multiplicidade de sentidos, que resulta de múltiplos olhares, por "um sentido global do lugar" (Massey, 1994). Nesta expressão sublinho que está implícita a noção de heterogeneidade e diversidade no conceito de global.

Porque os territórios *transgénicos* da nossa contemporaneidade são dinâmicos, instáveis e também impacientes, novas

traduções e novas leituras terão que surgir em sequências cada vez mais rápidas. A rápida velocidade a que acontecem hoje as mudanças não possibilita soluções definitivas mas evolutivas que terão, no entanto, de ser realizadas em função de contextos específicos, com o maior rigor possível em cada momento. Ou seja, as acções resultam também elas circunstanciais, provisórias e consequentemente sempre incompletas face a alterações de contexto que acontecerão sempre e que necessitarão de novos designers humanistas.

Concluindo, considero que o programa ERASMUS+, pela promoção da mobilidade que possibilita a experiência de novos lugares aos estudantes, é potenciador de designers mais comprometidos com a valorização das diferenças culturais, o que lhes permite mais capacidade de interpretação, em contextos diferentes, de vários significantes do mesmo significado. Deste modo, o programa promove nos estudantes de Design o desenvolvimento de competências que lhes permitem antecipar oportunidades nas quais será possível amplificar os modelos flexíveis, que permitirão alcançar com mais eficácia a inteligibilidade de uma prática de uma determinada cultura por outra cultura, possibilitando-lhes ainda estabelecer os diálogos desejados entre culturas locais e globais, que considero hoje prementes para a significação dos territórios contemporâneos.

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PABLO JARAUTA
SPAIN

DESIGN AND TOMORROW'S WORLD, TOWARDS A COMMON FUTURE

In 1939 the *New York's World Fair* took place with an exhibition that announced, "the birth of a new day", a clear invitation to the visitor to contemplate "the world of tomorrow". According to the welcome brochure, "the eyes of the exhibition are set in the future, not in the sense of looking towards the unknown or of predicting the events of the future or even the forms of things that are to come but in the sense of presenting a new and clearer vision of the present with a view to the future". To the almost 44 million visitors who attended the event, the welcome brochure continued to inform: "Here are the materials, ideas and forces that act in our world. These are the tools with which the world of tomorrow must be built. All are interesting and there was a great effort to show them in an interesting way. Familiarity with the present is the best preparation for the future".

Certainly, the *New York's World Fair* offered the visitor a repertoire of novelties that were presented as tools, as true instruments of interpretation of the world. In front of everyone's eyes, there were the television, the fax, the car, the fluorescent lamps, the household appliances, the air conditioning, the robots, the plastics... also a *Gillette Razor* blade, a pack of *Camel* cigarettes or a time capsule. With the appealing title of *Building the World of Tomorrow* with today's tools, this exhibition declared that the future belonged to the industry. The very idea of the new had been reduced to the last product to come. The times of the world of tomorrow followed the rhythm of the industry and its achievements.

How to think about the future? How to build it? These are questions that have followed Design since its inception. Moreover, the dialogue with the future is an intrinsic part of the exercise of Design, of the project. It would be enough to think of the *Crystal Palace* built by Joseph Paxton on the occasion of the *Universal Exhibition of London* in 1851, a true and living image of the development to which humanity had come. Or in William Morris and his fervent critique of the industry production methods, which were turning man into another tool, making evident the need for a return to the past in order to recover the relationship between work and the worker, between the design and the product. According to William Morris the future was not in the unfolding of the novelties along the timeline, it was rather behind ourselves. In this short journey could also be mentioned the exhibition This is 1956's Tomorrow where from the collaboration of different artists the illusion of the future was displaced towards the interior of our homes: the future was now in our living rooms, in our kitchens and in our bedrooms, materialized in the products and in the images that they projected. Besides that, we could also think of the book *Operating Manual for Spaceship Earth* written by Buckminster Fuller in 1968, a work that pointed out the urgent need for a global awareness that could be articulated by Design from the ideas of cosmopolitanism, technology and innovation.

All these examples share the same idea: the interpretation of the present to build the future. The reading of social, cultural and economic transformations is the first task when it comes to projecting and building the world of tomorrow. Each era has had its own illusions of the future, all of them encouraged by a present time in continuous transformation. Certainly, in this sense we could say that innovation does not consist in making big leaps towards the future. It has to do with attentively observing the different moments of the present in order to pay attention to the possible transformations in the way we think, build and communicate.

How to read, understand, and interpret our time? How to enter the infinite landscape of information that characterizes our time? How to orient in the global world we inhabit, marked by the multiplicity of directions and connections? How to articulate the complex relationships that define the current ways of life? Our world cannot be interpreted from one product or another, nor from an image. The world we inhabit, global and complex, finds its keys of interpretation in the observation and articulation of processes.

Today education, identifying spaces of transformation and innovation, suggests a horizon of interactions from which emerge

new competences regarding the ability to orientate in complexity, the ability to critically interpret the new map of social, cultural and economic relations.

Our world is shown today as an infinite landscape of information, where there are no unique interpretation tools. The inherited training models have become obsolete, announcing the end of the knowledge transfer as the pillar on which the teaching and learning processes were based. Today education suggests a horizon of interactions from which new competences emerge regarding the ability to orientate in complexity, the ability to critically interpret the new map of social, cultural and economic relations identifying spaces of transformation and innovation.

This infinite landscape of information needs new tools of knowledge, new methodologies that allow us to understand this world of data and flows as a collective intelligence and not as a tower of Babel where everything is hidden and forgotten.

In this direction, we should also point out the new role of Design in this global, complex and strongly world crossed by a technological development. Design is no longer exclusively a specific professional area, but today it stands as a process that runs through our lives transforming it. Design has opened its theoretical and operative field, in a dialogue between disciplines, favouring new interactions, collaborations and hybridizations. Today Design is announced as a universal, creative, visual language, capable of decoding complexity and generating new interactions with knowledge. To design today is to bring people closer to the complexity of societies, offering them the necessary tools and models for their understanding and transformation. As it could be noticed in the *Whole Earth Catalog*, a countercultural publication founded by Stewart Brand in 1968, the construction of the world of tomorrow goes through a radical access to tools.

Building our world of tomorrow implies a navigation into the present, assuming our responsibility when it comes to projecting and constructing the forms of the world. In this journey, Design will be the winged eye that Leon Battista Alberti taught us and through which we will be able to draw and inhabit the future scenarios of humanity.

ES

EL DESIGN Y EL MUNDO DEL MAÑANA, HACIA UN FUTURO COMÚN

En 1939 tuvo lugar la *New York's World Fair*, una exposición que anunciaba "el nacimiento de un nuevo día" y que invitaba al visitante a contemplar "el mundo del mañana". De acuerdo con el folleto de bienvenida, "los ojos de la exposición están puestos en el futuro, no en el sentido de mirar hacia lo desconocido, ni de predecir los acontecimientos del futuro o las formas de las cosas que están por venir, sino en el sentido de presentar una nueva y más clara visión del presente con vistas al futuro". A los casi 44 millones de visitantes que acudieron a la cita el folleto de bienvenida seguía informando: "He aquí los materiales, las ideas y las fuerzas que actúan en nuestro mundo. Estas son las herramientas con las que el mundo del mañana deberá construirse. Todas son interesantes y no ha sido poco el esfuerzo por mostrártelas de manera que interesen. La familiaridad con el presente es la mejor preparación para el futuro".

Ciertamente, la *New York's World Fair* ofrecía al visitante un repertorio de novedades que se presentaban como herramientas, como verdaderos instrumentos de interpretación del mundo. Ahí estaban ante los ojos de todos el televisor, el fax, el automóvil, las lámparas fluorescentes, los electrodomésticos, el aire acondicionado, los robots, los plásticos…también una cuchilla *Gillette Razor*, un paquete de cigarrillos *Camel* o una cápsula del tiempo. Con el atractivo título de Construir el mundo del mañana con las herramientas de hoy, esta exposición declaraba que el futuro pertenecía a la industria. La idea misma de lo nuevo había quedado reducida al último producto en llegar. Los tiempos del mundo del mañana seguían el ritmo de la industria y de sus logros.

¿Cómo pensar el futuro?; ¿Cómo construirlo? Son preguntas que han acompañado al Design desde sus inicios. Es más, el diálogo con el futuro es parte intrínseca del ejercicio del Design, del proyecto. Bastaría pensar en el *Crystal Palace* construido por Joseph Paxton con motivo de la *Exposición Universal de Londres* de 1851, una verdadera y viva imagen del desarrollo al que la humanidad había llegado. O en William Morris y su ferviente crítica a los modos de producción de la industria, los cuales estaban convirtiendo al hombre en una herramienta más, haciendo evidente la necesidad de un regreso al pasado con el fin de recuperar la relación entre el trabajo y el trabajador, entre el diseño y el producto. De acuerdo a William Morris el futuro no estaba en el despliegue de las novedades a lo largo de la línea del tiempo, más bien se encontraba detrás de nosotros mismos. En este pequeño recorrido también podría citarse la exposición *This is Tomorrow* de 1956, donde a partir de la colaboración entre distintos artistas las ilusiones de futuro fueron desplazadas hacia el interior de nuestros hogares: el futuro estaba ahora en nuestros salones, en nuestras cocinas y en nuestros dormitorios, materializado en los productos y en las imágenes que proyectaban. O también podríamos pensar en el libro *Operating Manual for Spaceship Earth* escrito por Buckminster Fuller en 1968, obra que señalaba la urgente necesidad de una toma de conciencia planetaria que podía ser articulada por el Design a partir de la ideas de cosmopolitismo, tecnología e innovación.

Todos estos ejemplos comparten una misma idea: la interpretación del presente para construir el futuro. La lectura de las transformaciones sociales, culturales y económicas constituye la primera tarea a la hora de proyectar y construir el mundo del mañana. Cada época ha tenido sus propias ilusiones de futuro, todas ellas alentadas por un tiempo presente en continua transformación. Ciertamente, en este sentido podríamos decir que la innovación no consiste en dar grandes saltos hacia el futuro. Más bien se trata de observar los distintos momentos del presente atentos a las posibles transformaciones en nuestros modos de pensar, construir y comunicar.

¿Cómo leer, comprender, interpretar nuestra época?; ¿Cómo adentrarse en el paisaje infinito de información que caracteriza nuestro tiempo?; ¿Cómo orientarse en el mundo global que habitamos, marcado por la multiplicidad de direcciones y conexiones?; ¿Cómo articular las relaciones complejas que definen los modos de vida actuales? Nuestro mundo ya no se deja interpretar a partir de un producto u otro, tampoco a partir de una imagen. El mundo que habitamos, global y complejo, encuentra hoy sus claves de interpretación en la observación y articulación de los procesos.

Nuestro mundo se muestra hoy como un paisaje infinito de información, donde no existen herramientas únicas de interpretación. Los modelos formativos heredados han quedado obsoletos anunciando el fin de la transmisión del conocimiento como el pilar sobre el que giraban los procesos de enseñanza y aprendizaje. Hoy la formación señala un horizonte de interacciones donde emergen nuevas competencias referidas a la capacidad de orientarse en la complejidad, a la capacidad de saber interpretar de manera crítica el nuevo mapa de relaciones sociales, culturales y económicas, identificando espacios de transformación e innovación.

Este paisaje infinito de información necesita nuevas herramientas del conocimiento, nuevas metodologías que nos permitan comprender este mundo de datos y flujos como una inteligencia colectiva y no como una torre de babel donde todo queda solapado, oculto y olvidado.

En esta dirección habría que señalar también el nuevo rol del Design en este mundo global, complejo y fuertemente atravesado por el desarrollo tecnológico. El Design ya no es de manera exclusiva un área profesional específica, sino que se erige hoy como un proceso que recorre nuestras vidas transformándolas. El Design ha abierto su campo teórico y operativo, inscribiéndose en un dialogo entre disciplinas, favoreciendo nuevas interacciones, colaboraciones e hibridaciones. Hoy el Design se anuncia como un lenguaje universal, creativo, visual, capaz de descodificar la complejidad y de generar nuevas interacciones con el conocimiento. Diseñar hoy es acercar a las personas la complejidad de las sociedades, ofreciéndoles las herramientas y modelos necesarios para su comprensión y transformación. Tal y como podía advertirse en el *Whole Earth Catalog*, una publicación contracultural fundada por Stewart Brand en 1968, la construcción del mundo del mañana pasa por un *radical access to tools*.

Construir nuestro mundo del mañana implica una navigatio por el presente, asumiendo nuestra responsabilidad a la hora de proyectar y construir las formas del mundo. En este viaje el Design volverá a ser aquel ojo alado que nos enseñara en su día Leon Battista Alberti y que a través del cual podremos dibujar y habitar los escenarios futuros de la humanidad.

VISUAL EXCHANGES

George Steiner introduces the idea of Europe as a territory where "distances have a human scale, can be dominated by the traveller who moves on foot”[1], without insurmountable natural features such as the Sahara desert or the Amazon forest. This human dimension, of personal relationships, of possible and tangible things, of a contiguous territory with a wide history, without deserts that make us strangers, where communication is possible even with some barriers, along with the idea of being able to communicate by colours and shapes and the possibility of creating codes that are interpreted according to each individual's references, are notions transposed to a personal perspective, from a previous ERASMUS mobility experience, which leads to the concept of this graphic project.

The visual identity designed for *ESAD International Week* highlights the richness of a multiple Europe with distinct cultural, linguistic and geographical identities, reflecting at the same time the consequence of a cross-border exchange, suggested in the idea of a movement that contaminates, transforms and evolves.

Based on a lexicon composed by three main variables — shape, colour and typography — this identity explores the limits of visual communication within these elements. Shape is defined by the distortion of multiple regular textures, formed by groups of points or lines (individuals), in an attempt to represent the idea of flow and progression (mobility). Each composition assumes a specific colour that dialogues complementarily with background colours, evoking

the colour codes of the participating countries. Text is composed by unusual typographic associations; the plurality of typefaces and the disruptive compositions emphasize linguistic differences and phonetic richness of the different countries.

The coding of these variables results in three combinations, adding multiplicity to the visual identity and providing an organic and phased communication over time. The poster — designed in a series of three — set the cadence of communication. It was released in different moments and presented the message and lexicon gradually, complemented by other secondary media, like social networks, where motion graphics versions were explored.

The book, which gathers reflections, experiences, educational practices and structuring philosophies, also celebrates, as a memory and graphic object, 25 years of ERASMUS exchange in ESAD. The visual identity was transposed to the book through chromatic variations, shape distortions (displaying some process images) and throughout disruptive and multiple main typographic compositions, exploring the linguistic richness of the contents published.

1 Steiner, G. (2006). *A Ideia de Europa*. Lisboa: Gradiva.

PT

INTERCÂMBIOS VISUAIS

George Steiner apresenta uma ideia de Europa onde as "distâncias têm uma escala humana, podem ser dominadas pelo viajante que se desloque a pé"[1], sem obstáculos naturais intransponíveis, como um deserto do Saara ou uma Amazónia. Esta dimensão humana, das relações pessoais, do possível e tangível, de um território próximo com vasta história, sem desertos que nos tornem estranhos, onde a comunicação é possível ainda que com algumas barreiras, a par da ideia de podermos comunicar por cores e formas e da possibilidade de criarmos códigos que sejam interpretados segundo referências de cada indivíduo, são noções transportadas para uma perspectiva pessoal, a partir de uma experiência de mobilidade ERASMUS anterior, que acaba por conduzir ao conceito deste projecto gráfico.

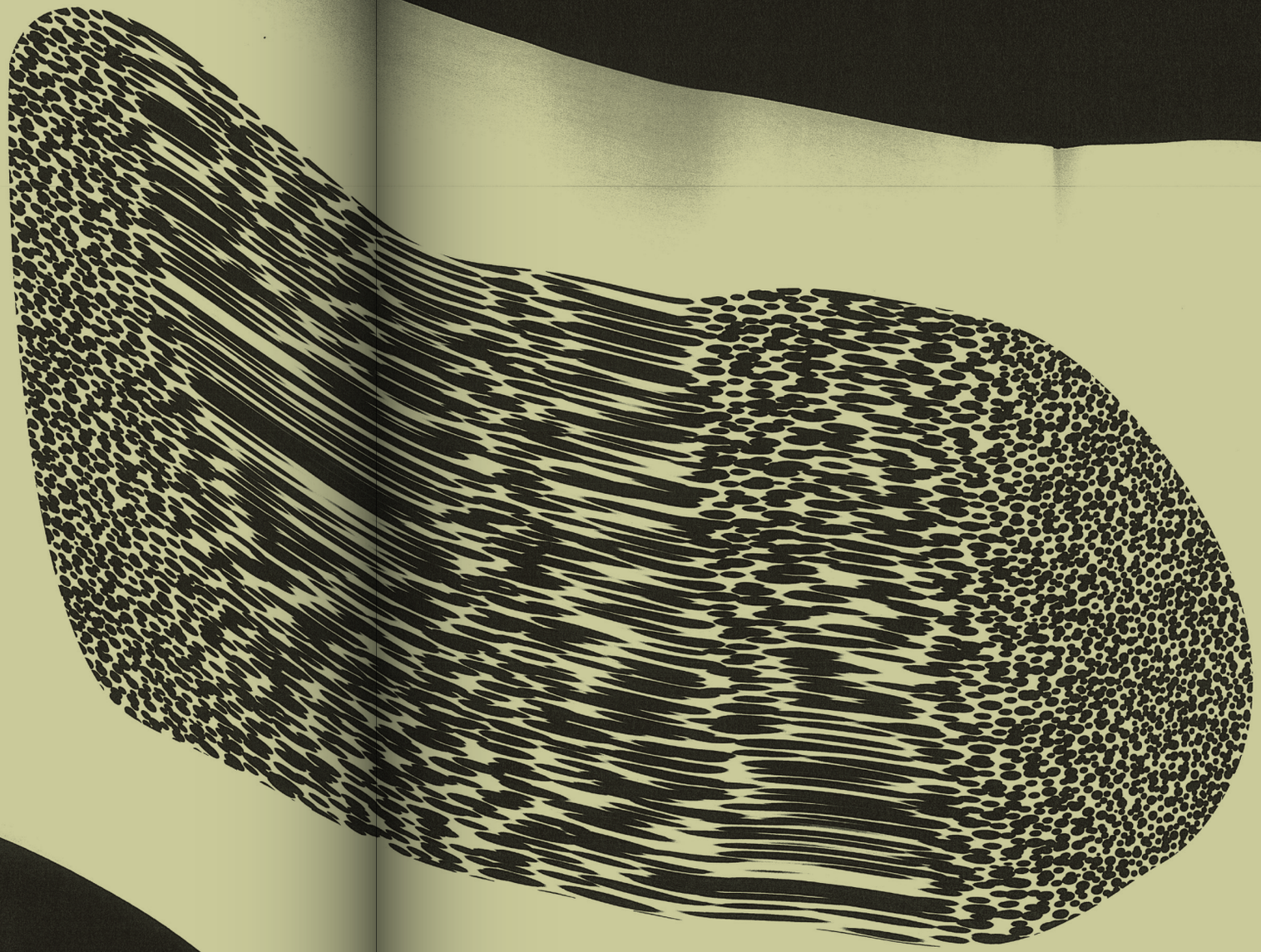
A identidade visual desenvolvida para a *ESAD International Week* procura salientar a riqueza de uma Europa múltipla, com identidades distintas — culturais, linguísticas, geográficas —, reflectindo ao mesmo tempo a consequência de um intercâmbio além-fronteiras, espelhada na ideia de um movimento que contamina, transforma e evolui.

Conjugando um léxico composto por três variáveis principais — forma, cor e tipografia — esta identidade explora os limites da comunicação visual em cada um destes elementos. A forma resulta da distorção de múltiplas texturas regulares, a partir de aglomerados de pontos ou linhas — os indivíduos, procurando representar a ideia de fluxo e progressão — a mobilidade. Cada composição assume uma cor específica que dialoga em complementaridade com a cor utilizada nos fundos, evocando o código cromático dos países envolvidos no evento. O texto é composto por associações tipográficas contrastantes, onde a pluralidade do desenho tipográfico e a composição disruptiva procuram enfatizar as diferenças linguísticas e a riqueza fonética dos países participantes.

Da codificação destas variáveis resultam então as três combinações apresentadas nos suportes gráficos desenvolvidos, conferindo multiplicidade à identidade visual e permitindo uma comunicação orgânica e faseada no tempo. Dos vários suportes gráficos desenhados, o cartaz — apresentado numa série de três — pautou a cadência da comunicação. Foi lançado em tempos distintos, apresentando gradualmente a mensagem e o léxico desenvolvidos, complementado por outros suportes secundários, designadamente nas redes sociais, onde se exploraram versões animadas.

O livro, que reúne reflexões dos participantes, desde relatos de experiências a práticas educativas ou filosofias estruturantes, concentra em si, enquanto objecto gráfico e de memória, o momento da celebração dos 25 anos de intercâmbio na ESAD. A identidade visual foi transportada para o livro na variação cromática, na distorção da forma (apresentando em alguns momentos a imagem do processo) e na pluralidade e atitude disruptiva das principais composições tipográficas, explorando a riqueza linguística dos conteúdos apresentados.

1 Steiner, G. (2006). *A Ideia de Europa*. Lisboa: Gradiva.



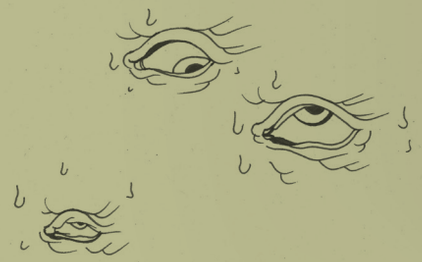
I'm very pleased to be here
and meet you Dear Antonino!

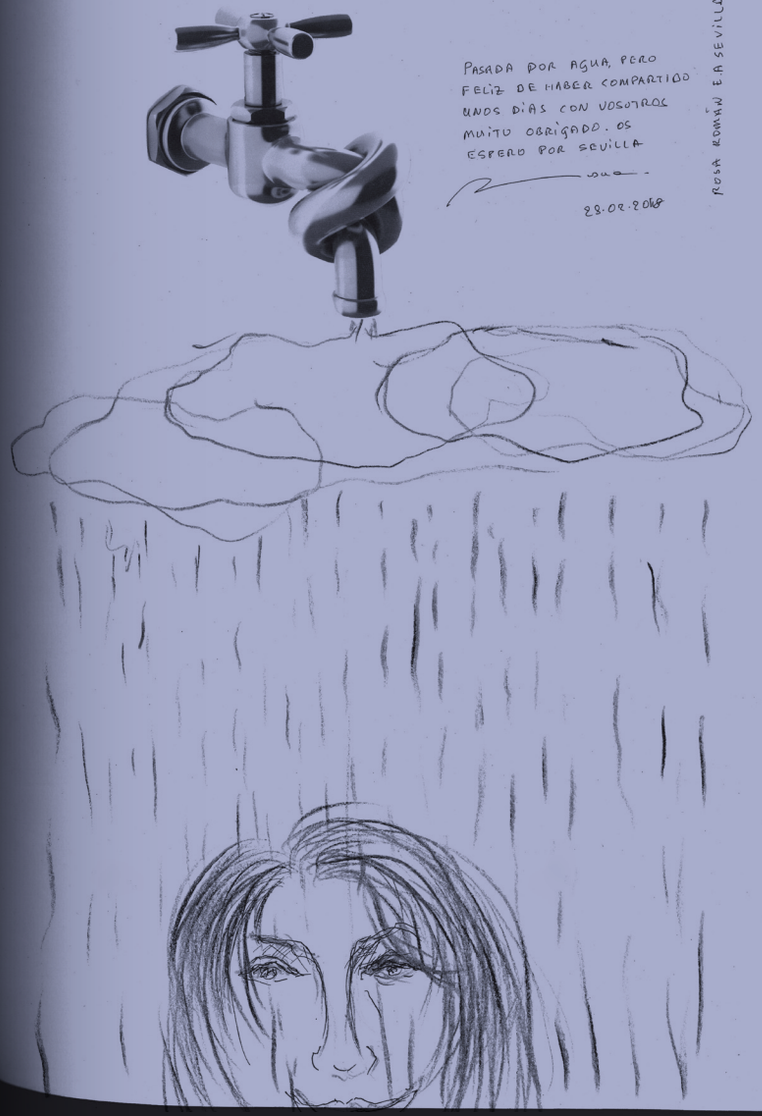
I hope we can meet again
in beautiful Portugal or in Turkey.

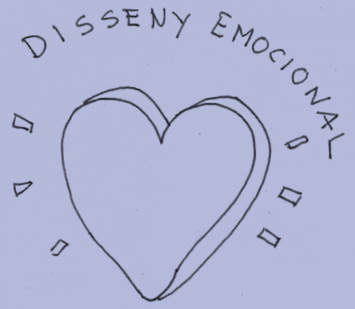
Thank you for everything...

elif varol ergen

04.07.2011







DE LA MEVA ESTANÇA A L'ESTAT M'ENDUC
UN AFECTUÓS RECORD, DESDE BARCELONA:

EVA MOYA

2011/03/24

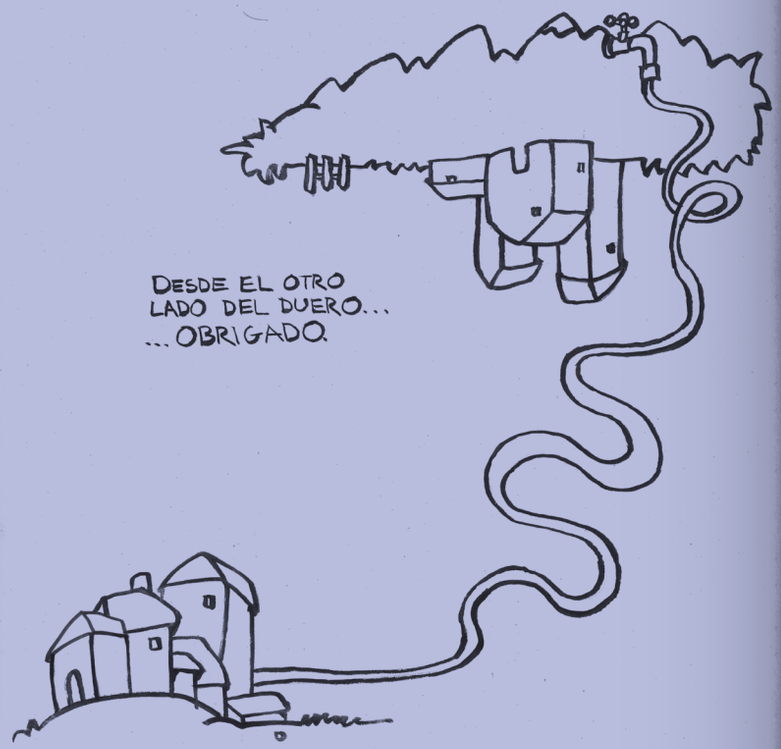
FANTASTIC PLACE
FANTASTIC PEOPLE
FANTASTIC TIME

MUITO OBRIGADO

ATE LOGO!

And in the meantime
Happy Easter!!!

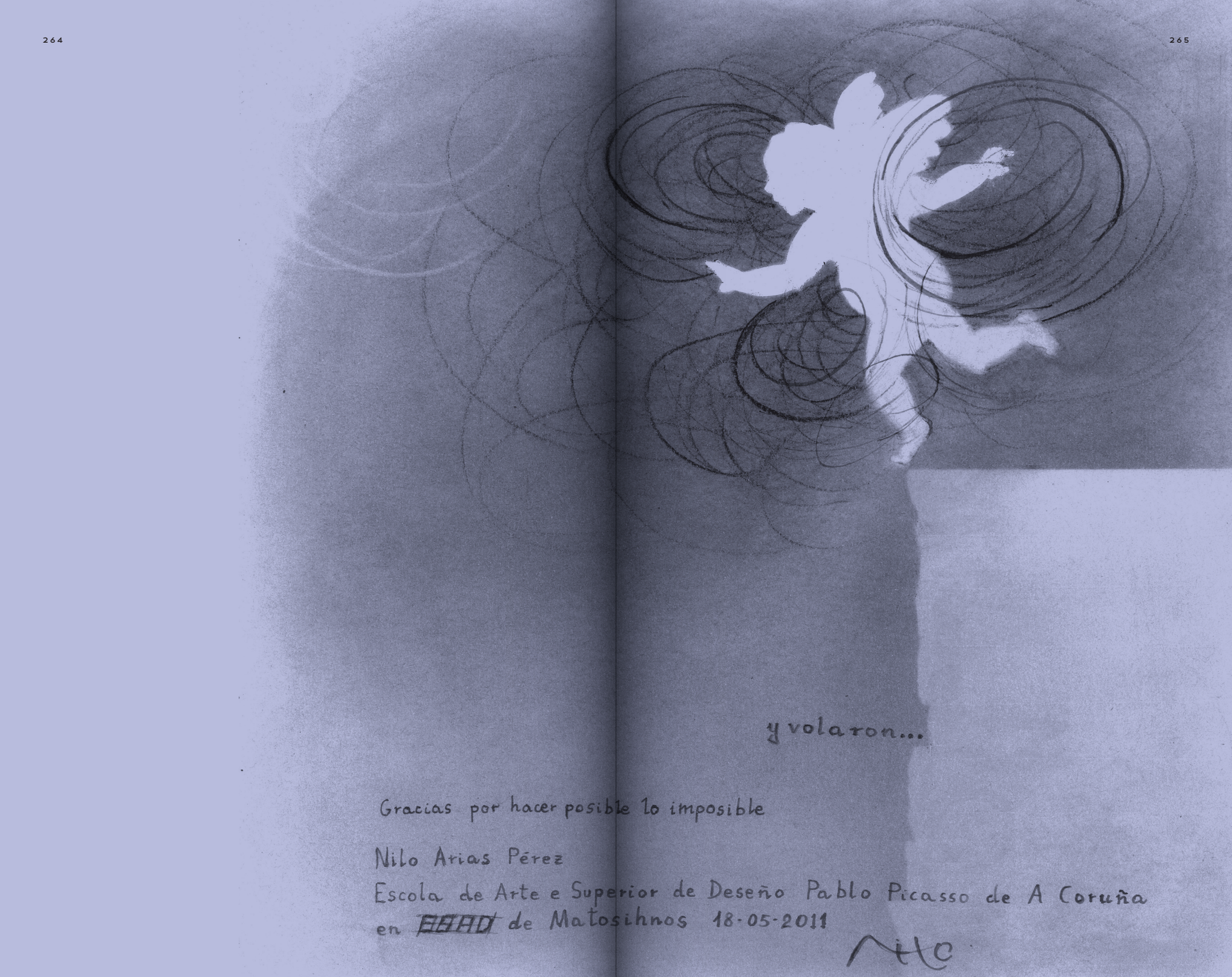
AGATA MORYTO
2011/03/09

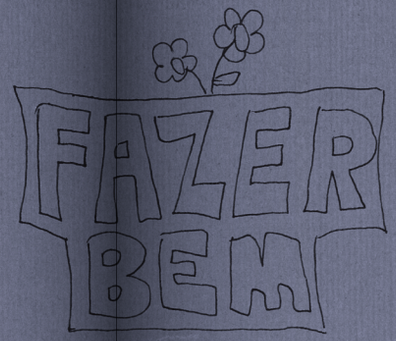


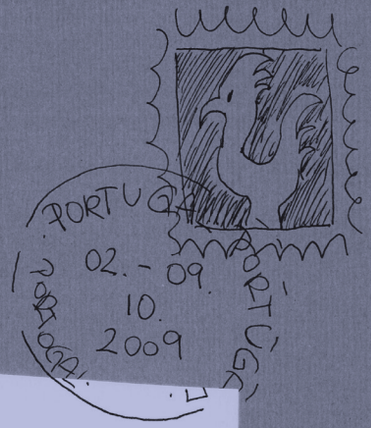
ALBERTO CREGPO.
25.MARZO 2011.
EASD - SORIA

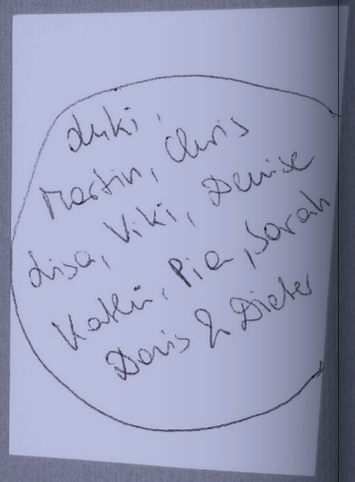
Esta es mi última escapada
en "solitario" antes de parir a
mi 2º hijo.
Feliz y contenta de la
experiencia, de lo aprendido y
de lo aprehendido.
Gracias a todos por vuestra generosidad
desinteresada, A Margarita y especialmente
a Antonio y su buena conversación.
Esperamos volver a Soria y devolveros
algo. Miriam Tello. EASD SORIA. ESPAÑA

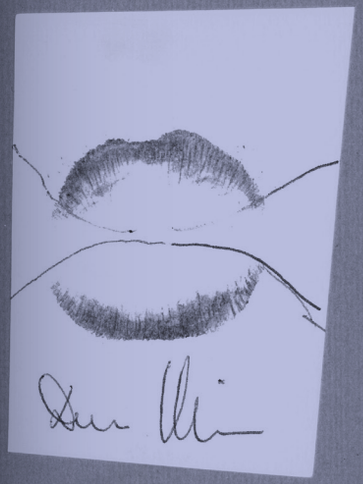
KÆRAR ÞAKKIR FYRIR GÓÐAR MÓTTÖKUR!
THANK YOU SO MUCH FOR YOUR NICE TIME AT THE SCHOOL.
HOPE TO SEE YOU AGAIN,
ICELANDIC ACADEMY OF THE ARTS.
www.lhi.is

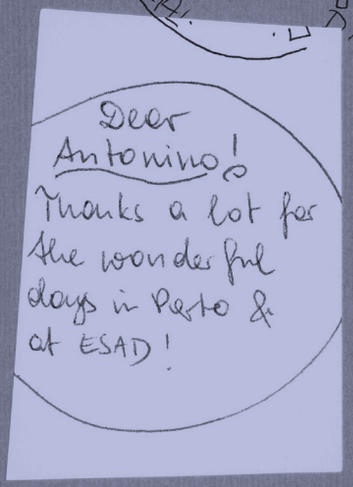

y volaron...
Gracias por hacer posible lo imposible
Nilo Arias Pérez
Escola de Arte e Superior de Deseño Pablo Picasso de A Coruña
en ~~EEAD~~ de Matosinhos 18-05-2011

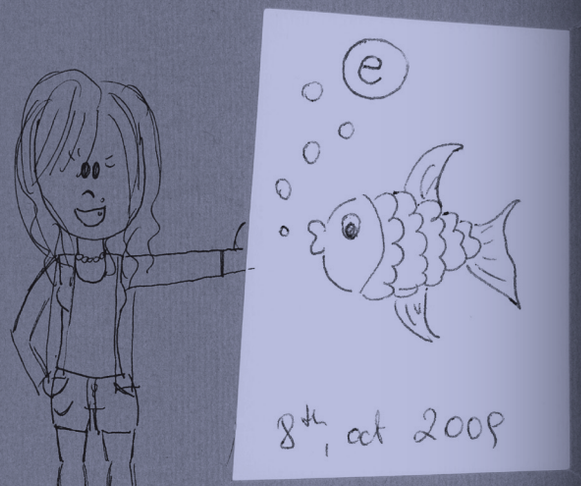


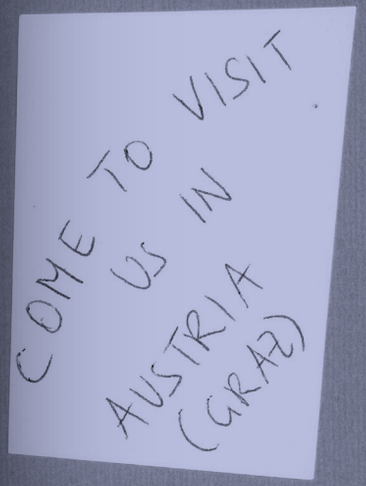


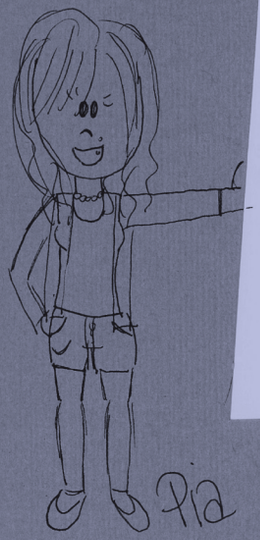












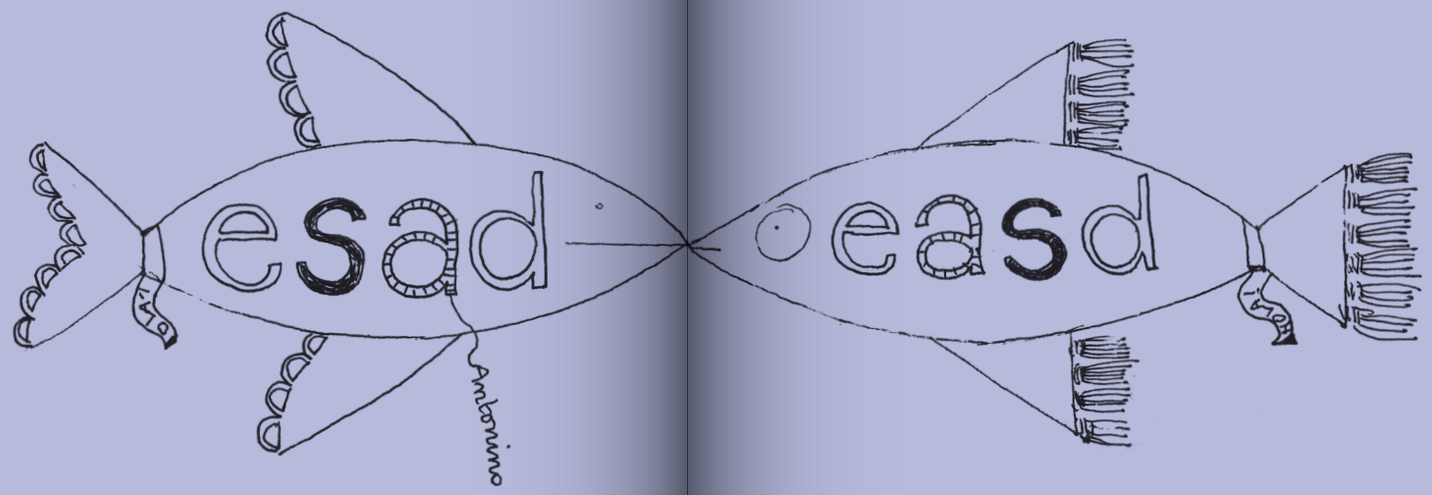
Portugal: Country of strange Hot Dogs

History, Beach & Wine = FINE!

Danke

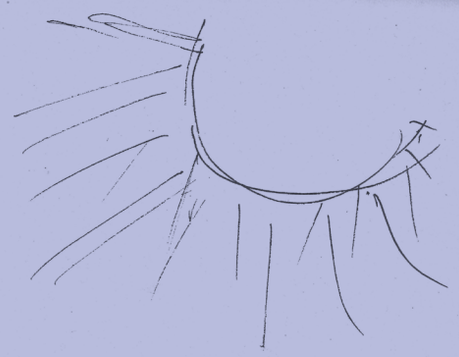
Aunque primas hermanas, en algunas cuestiones y momentos easd quería ser de mayor como esad. Estupendo haberos conocido! Os esperamos en Murcia.

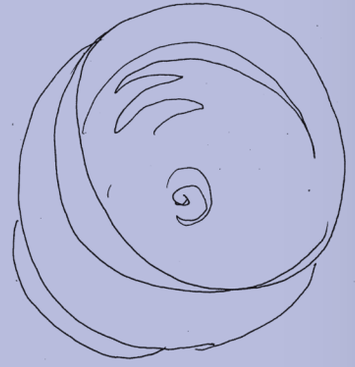
CARMEN IRANZO

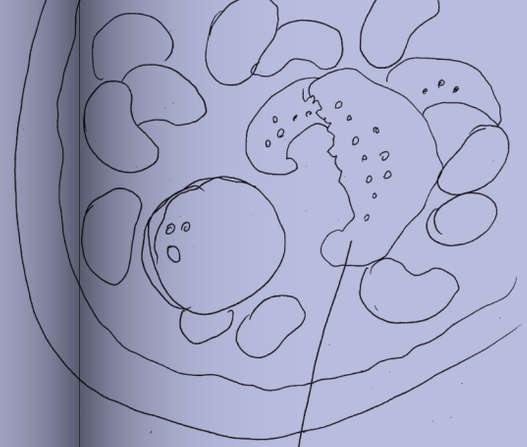


FUE UN PLACER COMPARTIR UNOS DÍAS DE TRABAJO CON LOS PROFESORES Y ALUMNOS DE ESTA MAGNÍFICA ESCUELA!!!

(a pesar de la lluvia...)







mmm....
next time!

Dear Antonino,
Thank you so much for your amazing hospitality!
So much information, it's so great to visit ESAD and see and experience the wonderful city of Porto.
Thank you so much – next time I'll eat the tripe. See you in Dublin perhaps?
All the best – Renata – NCAD Dublin
2016/06/2

No me extraña que todo el mundo me mandara saludos para Antonino.
Muchísimas gracias para todos
Es un placer venir a visitaros
Espero poder verte en Murcia
Un beso grande CARMEN
ANARUTH
Pepe Cuenca

Obrigado – 27/06/2016

17-OCT-2016
HA SIDO UNA EXPERIENCIA MUY BONITA, ESAD ES BUEN SITIO Y TRABAJAR CON MARGARIDA HA SIDO MUY LINDO Y APRENDÍ MUCHAS COSA SOBRE TODO LO DEL BAR SON GENTE FANTASTICAS Y MUY SIMPATICAS! OS ESPERO EN ISIA EN URBINO.
Matteo Guidi

SONO MOLTO FELICE DI QUESTA LEZIONE DELL'ESAD – SI TRATTA DI PROVARE QUANTO SI COMUNICA, ANCHE IN LINGUA DIVERSA.
Cordiale

ESAD INTERNATIONAL WEEK
ERASMUS AT ESAD: A STORY OF 25 YEARS

EDITOR
Antonino Jorge

GRAPHIC DESIGN
Sérgio Correia

CONTENT EDITING
Mafalda Martins
Eduarda Fernandes
Marta Varzim

PHOTO CREDITS
Inês D'Orey
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AUTHORS
Agnieszka Kolodziej
Alexandra Ghioc
Ana Lúcia Duque
Andreas Kaiser
Antonino Jorge
António Mendanha
Augustinas Balaišis
Carmela Forés Tomàs
Clara Ares
Cláudia Albino
Eliana Penedos
Emílio Remelhe
Francisco Martínez Gonzalez
João Lemos
José Luís Simão
José Saraiva
José Simões
Konrad Baumann
Marc Albertí Collado
Marc Ligos Masafrets
Marcello Galbiatti
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Maria Rui Vilar
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Pablo Jarauta
Pilar Sopena
Renato Bispo
Sérgio Correia
Sérgio Gonçalves
Teresa Sarmento
Vakaris Bernotas
Verónica Meléndez
Xavier Capmany i Miró
Zoraida Nomdedeu Calvente

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ESAD INTERNATIONAL WEEK

ORGANIZATION
ESAD, Escola Superior
de Artes e Design
de Matosinhos

GENERAL COORDINATION
Antonino Jorge
Marta Varzim

SCIENTIFIC COMMITTEE
Joana Santos
José Bártolo
José Luís Simão
José Simões
Maria Rui Vilar
Sérgio Correia

GRAPHIC DESIGN
Sérgio Correia

PRODUCTION
Alexandre Barbosa
Alexandre Costa
Carla Vinha
Catarina Lopes
João Cruz
José Castro
Rute Carvalho
Sara Pereira

IMAGE AND SOUND
Fernando Miranda
Tânia Franco

COMMUNICATION
Mafalda Martins
Rita Carvalho

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